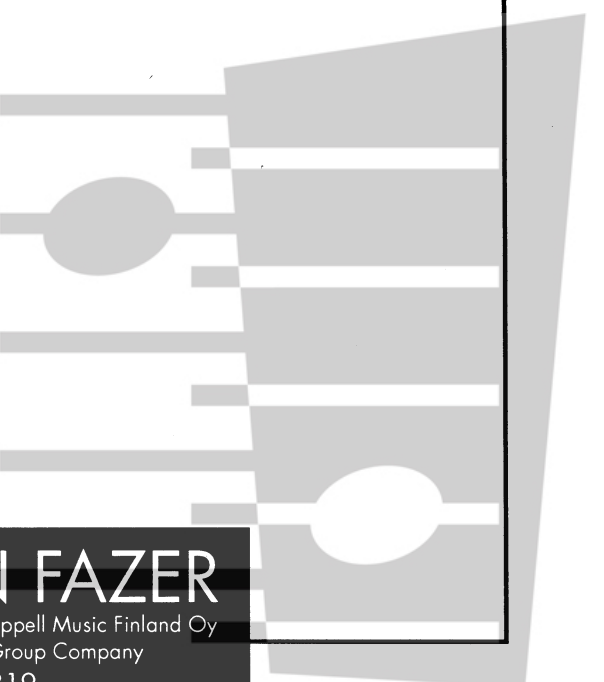
EINOJUHANI RAUTAVAARA

Concerto for Violin and Orchestra

score



EDITION FAZER
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Einojuhani Rautavaara
Viulukonsertto (1976–77)

Milan Kundera on verrannut sinfonista musiikkia matkaan läpi rajattoman maailman. Niinpä viulukonserton sooloviulu tuntuu olevan matkalla, jossa se kohtaa yhä uusia maisemia ja tilanteita. Aivan alussa sen pitkälinjainen cantilena liikkuu vähitellen yhä laajenevin intervallikaarroksin kuin korkealla ilmassa kaarrellen. Se muuttuu energiseksi vuorolauluksi käyrätorven kanssa, kunnes musiikki kulminoituu orkesterin raskaaseen aaltoiluun. Alkaa uusi, "konsertoiva" jakso, jossa viulun kaksiääninen, huilun kuvioiden ympäröimä liike suuntautuu yhä ylöspäin laskeutuakseen taas putoilevina murtosointuketjuina. Orkesterin raskaasti liikkuva laulu keskeytyy sooloviulun oikukkaaseen kadenssiin, johon kuitenkin nivoutuu eri soittimien repliikkejä kuin keskustelussa. Loppujakso alkaa taas hitaalla melodialla, johon orkesteri yhtyy omilla variaatioillaan. Viulusoolo lähtee nyt nopeaan aaltoliikkeeseen, se tuntuu muodostavan loputonta taivaanrannan viivaa (esitysohjeena on "create a horizon"), ja osa sulkeutuu hiljaiseen muistumaan avausmotiivista, kuin taakse katsoen.

Jos konserton ensimmäinen osa voidaan nähdä klassisen pääosan ja hitaan osan yhdistelmänä, niin on jälkiosa scherzon ja finaalin synteesi. Vauhdikas avaus on rytmisesti koko ajan vaihtuvaa, energistä musiikkia, jossa orkesterin iskut tuntuvat ajavan sooloa kiihkeästi eteenpäin. Liike laukeaa rauhalliseen taitteeseen, jossa oboe johdattaa kuutamoiseen maisemaan ja kun viulu yhtyy mukaan, vie se melodiaa yhä itsenäisemmin, lopulta soolokadenssiksi. Siinä säveltäjä on jättänyt kadenssin loppuosan kunkin solistin itse sävellettäväksi, vanhaklassilliseen tapaan. Orkesterin tultua taas mukaan kohoaa viulu romanttisiin korkeuksiin, tihentää sitten liikkeensä loppustrettoon, missä solistilta vaaditaan jousikäden varmaa hallintaa jatkuvissa forterepetitioissa, nopeana détachéna. Juuri nämä konserton viimeiset sivut, finaalin hurja stretto syntyi New Yorkissa, Manhattanilla. Paluu nuoruuteni opiskelukaupunkiin kahden vuosikymmenen jälkeen oli minulle syvä elämys, ja kun katsoin studioni ikkunasta Downtownin pilvenpiirtäjiä, joiden tuhansissa ikkunoissa valot syttyivät ja sammuivat lakkaamatta läpi yön ja päivän, kun kuulin 5th Avenuen alati vaihtuvan, loputtoman äänivirran tiesin, että viulusoolon piti elää kiihkeästi viimeiset hetkensä; se porautuisi hellittämättä läpi orkesteritekstuurin loppuun saakka.

Einojuhani Rautavaara

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F 08819
ISMN M-042-08819-7

Music drawn by Raimonds Zelmenis

Piano score with a separate violin part is published by Edition Fazer (F 08820)
Recording by Ondine Inc, Hki, ODE 881-2

Printed by PunaMusta, Helsinki 1997

Einojuhani Rautavaara
Concerto for Violin and Orchestra (1976-77)

Milan Kundera compared symphonic music to a journey through a world which has no boundaries. And so it is with the solo violin in this work, which seems to be on a journey where it continually encounters new vistas and situations. At the very opening, the violin's long cantilena arc occupies an ever-widening gamut of intervals, as if winging through higher spheres. It transforms into an energetic antiphony with the horn and then culminates in a heavy fluctuating passage in the orchestra. A new, more virtuosic section starts in which the violin's double-stopping motion, accompanied by figurations in the flute, heads continually upwards only to descend in cascades of falling arpeggios. The orchestra's weighty cantilena which follows ends with a jerky cadenza from the solo violin, to which various instruments add their comments in conversational fashion. The last section of the movement again starts with a slow melody, into which the orchestra joins with variations of its own. The solo sets off on a series of fast excursions, seemingly forming an endless line like the horizon (in fact the instruction to the player is "create a horizon"). Eventually the movement comes to a close in a quiet reminiscence of the opening motive, a retrospective glance at what has gone before.

If one thinks of the concerto's first movement as the opening and slow movements in the classical sense collapsed into a single movement, the second movement for its own part can be regarded as a synthesis of scherzo and finale. It gets off to a romping start with some energetic, rhythmically ever-changing music in which punctuations from the orchestra seem to whip more and more speed into the solo line. This action gives way to a quiet passage in which the oboe leads us into a moonlit landscape. The solo violin joins in, bringing its own increasingly independent character to the melodic line, developing it eventually into a solo cadenza. Here the composer has left the end of the cadenza for the soloist to invent in traditional classical fashion. When the orchestra re-enters, the solo violin strives for the great heights we associate with Romanticism, but then condenses its motion into a final stretto in which the the player's command of the bow is put to the test in continuous forte repetitions, played détaché at breakneck speed. Precisely these last pages of the concerto, containing the furious stretto finale, were written in New York's Manhattan. Returning after two decades of absence to the city in which I studied as a young man was a moving experience for me. As I looked from my workroom window at the sky-scrapers of Downtown Manhattan, with their thousands of lights switching on an off in the windows around the clock, and listened to the endlessly changing murmur of traffic on 5th Avenue, I realised that the violin part should live its final moments passionately and restlessly, untiringly penetrating the orchestral texture right up to the very last bars of the piece.

Einojuhani Rautavaara
English translation by Andrew Bentley

Strumenti dell'orchestra

Violino solo

2 Flauti
2 Oboi
2 Clarinetti in B (Clarinetto basso in B)
2 Fagotti (Contrafagotto)

4 Corni in F
3 Trombe
3 Tromboni

Batteria:
Timpani, Marimba, Tubular bells, Tam-tam, Xylophone, Glockenspiel, Cabaca, Sleigh bells, Blocks, Whip, Side drum, Castagnetti

Celesta
Arpa

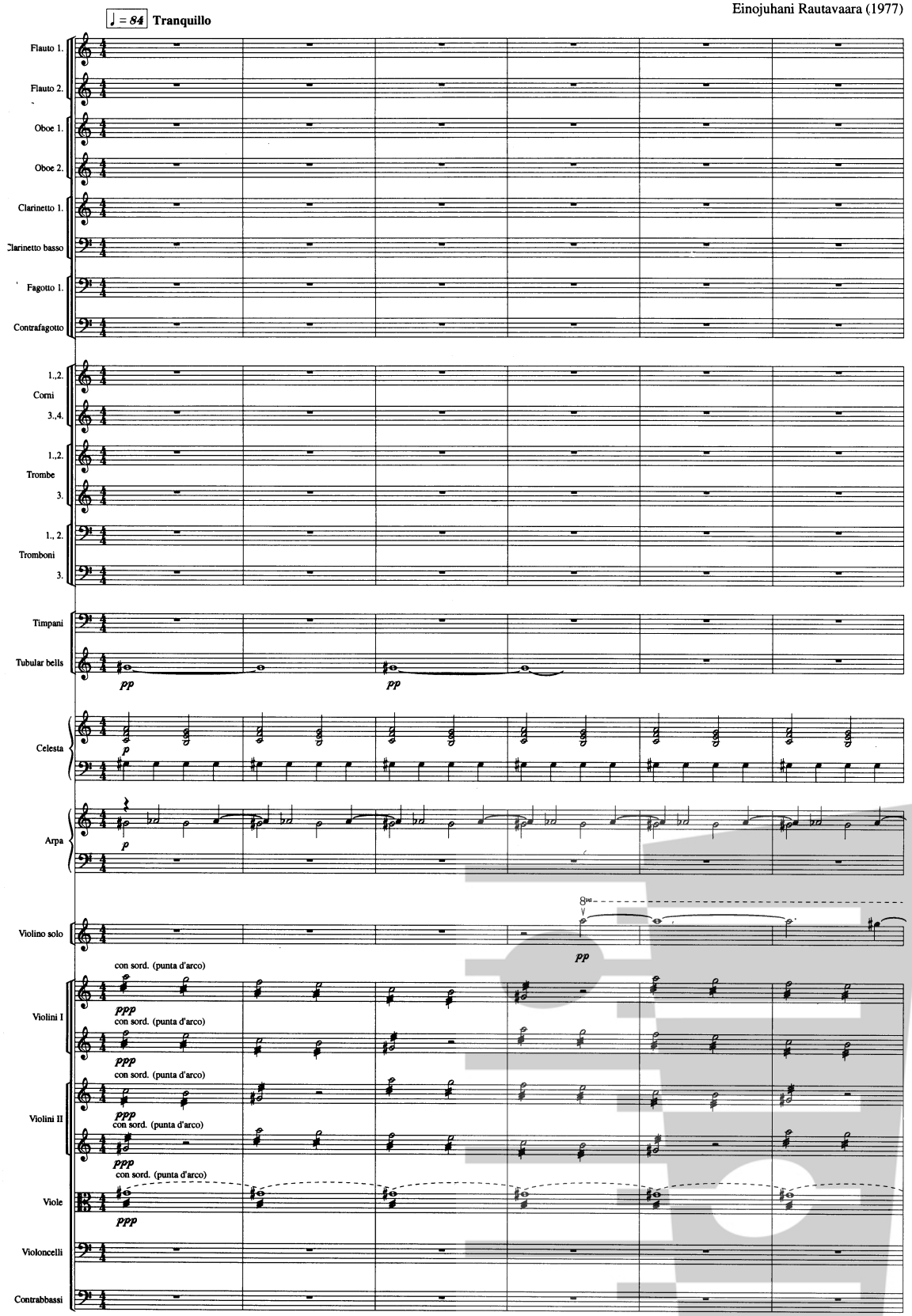
Archi

The score is written in C

CONCERTO FOR VIOLIN AND ORCHESTRA

I

Einojuhani Rautavaara (1977)



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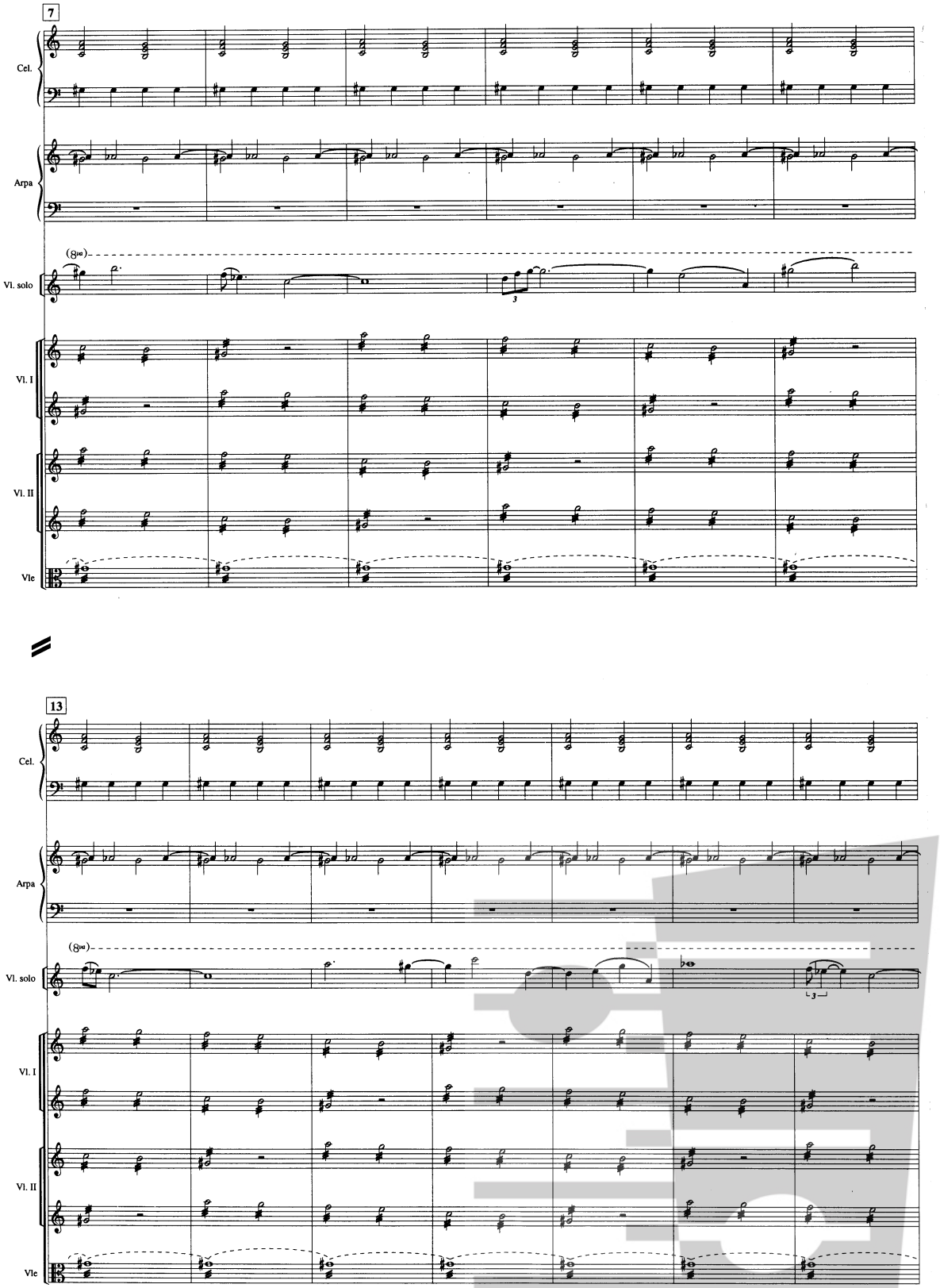
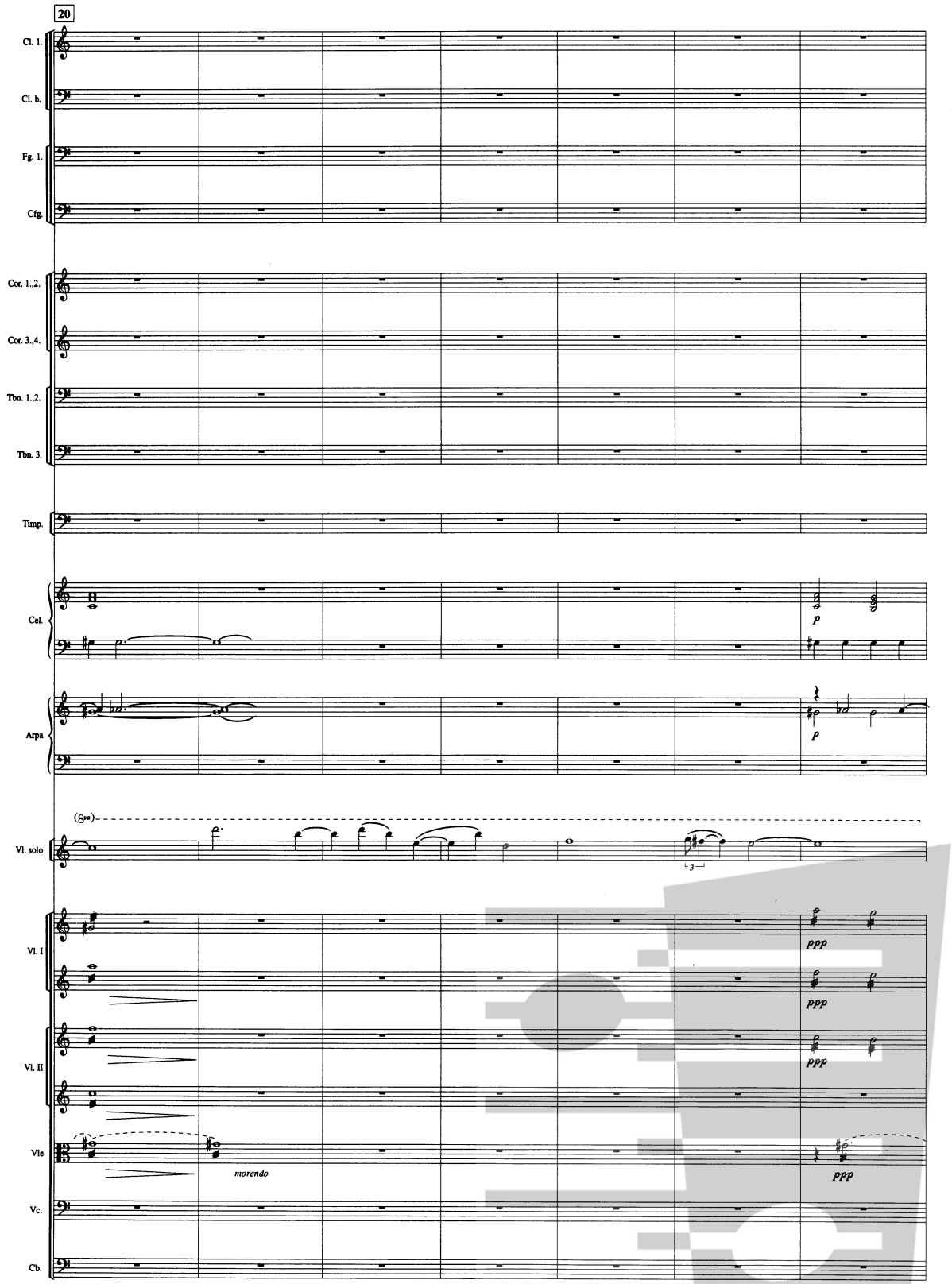
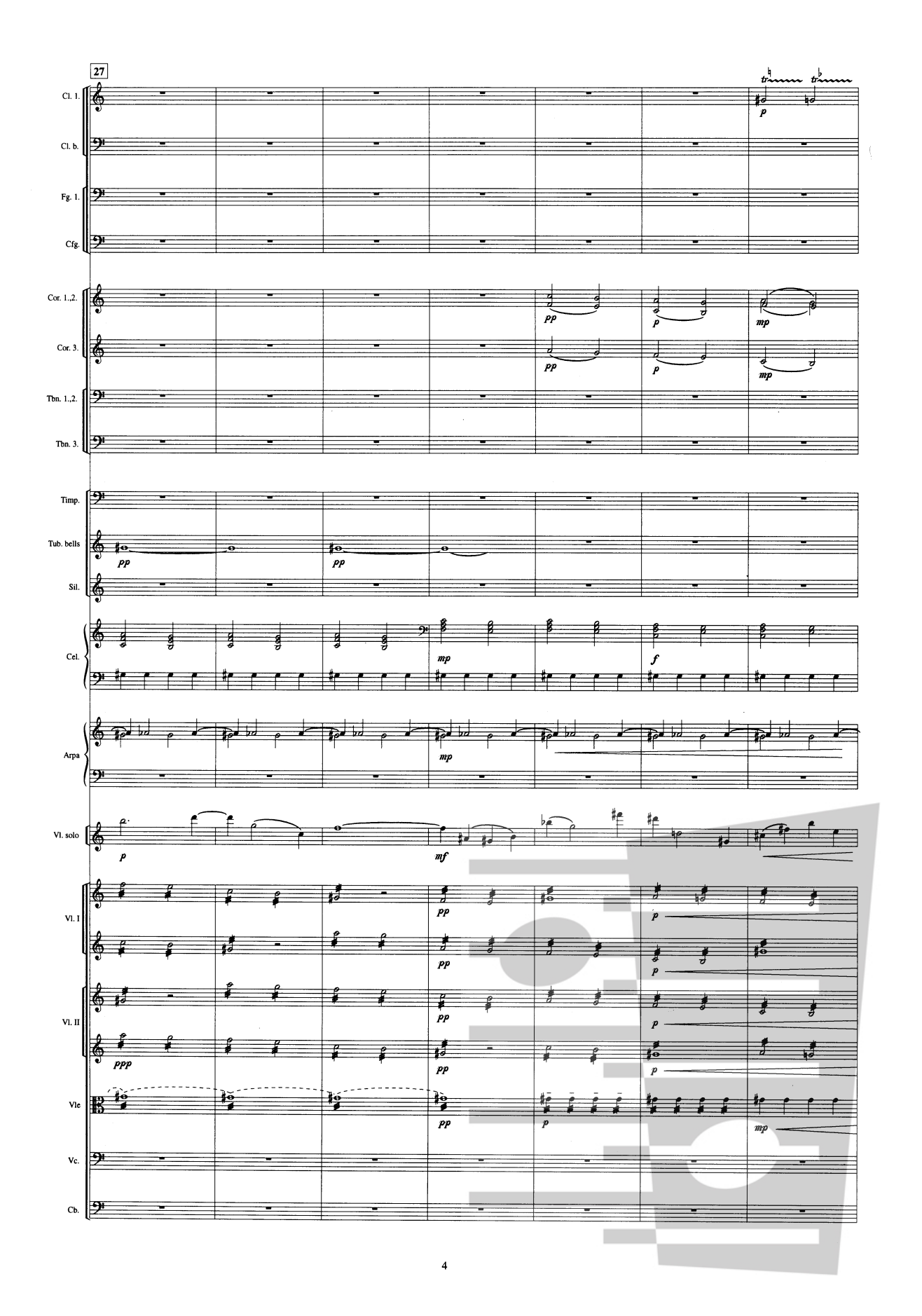
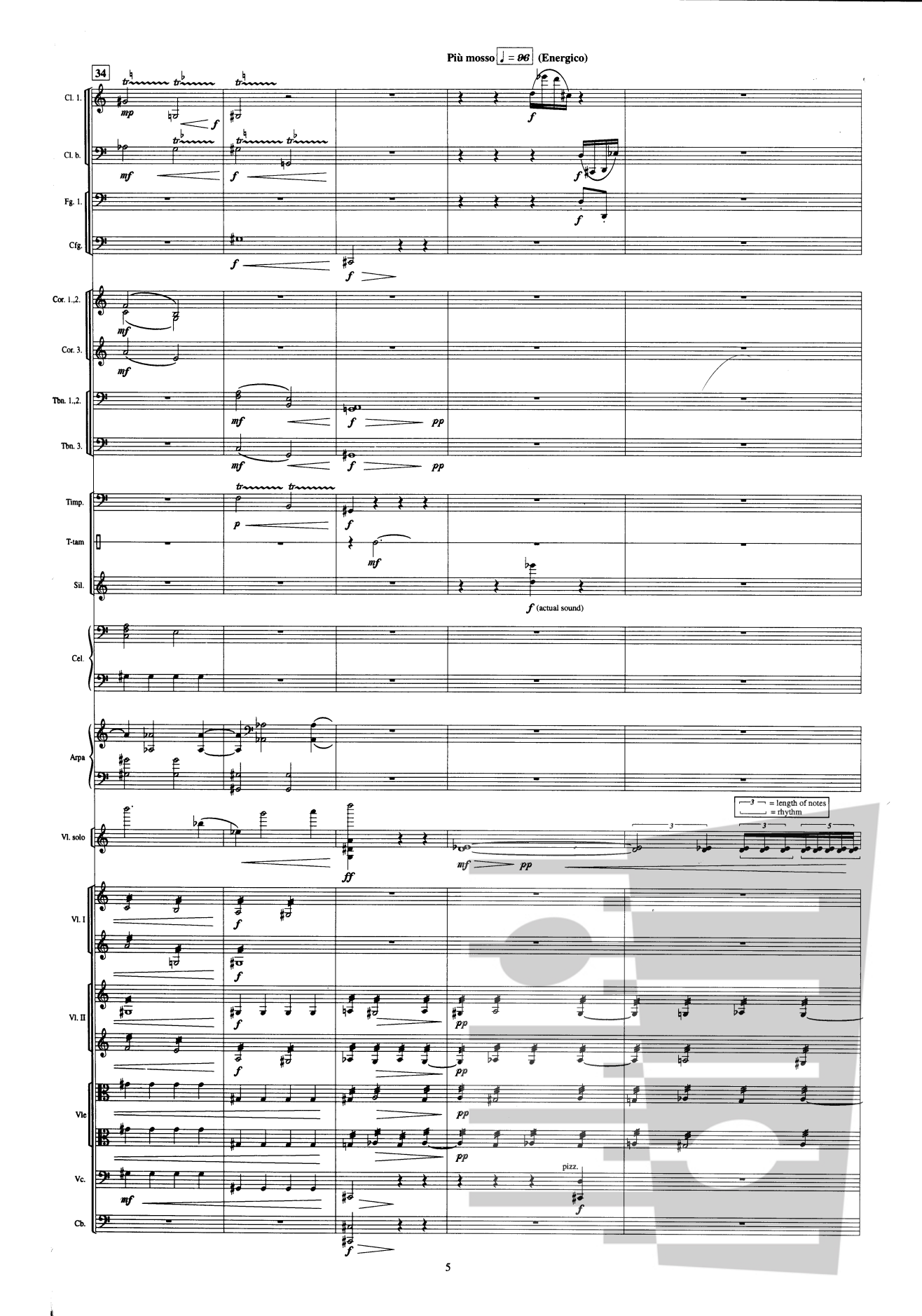
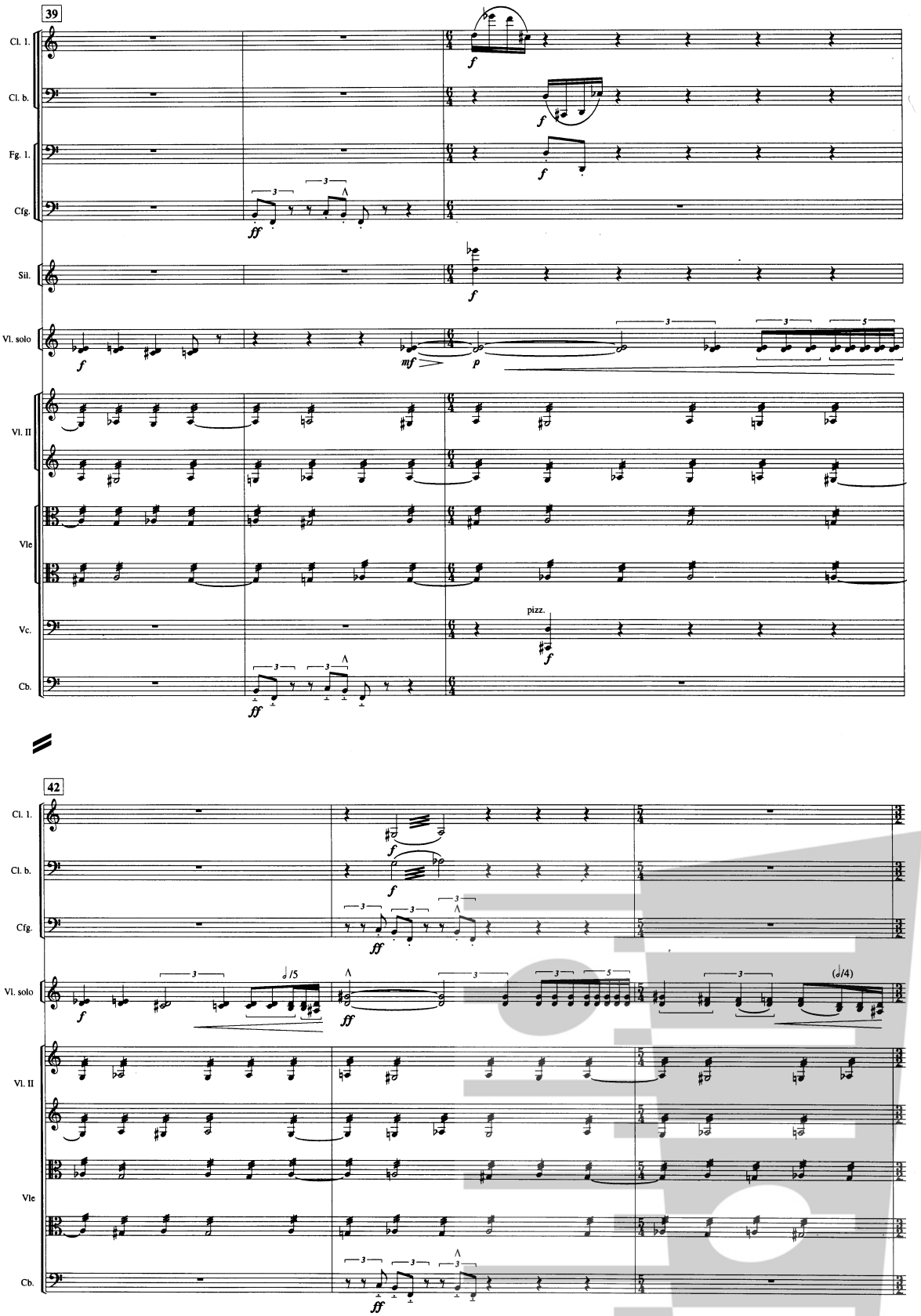
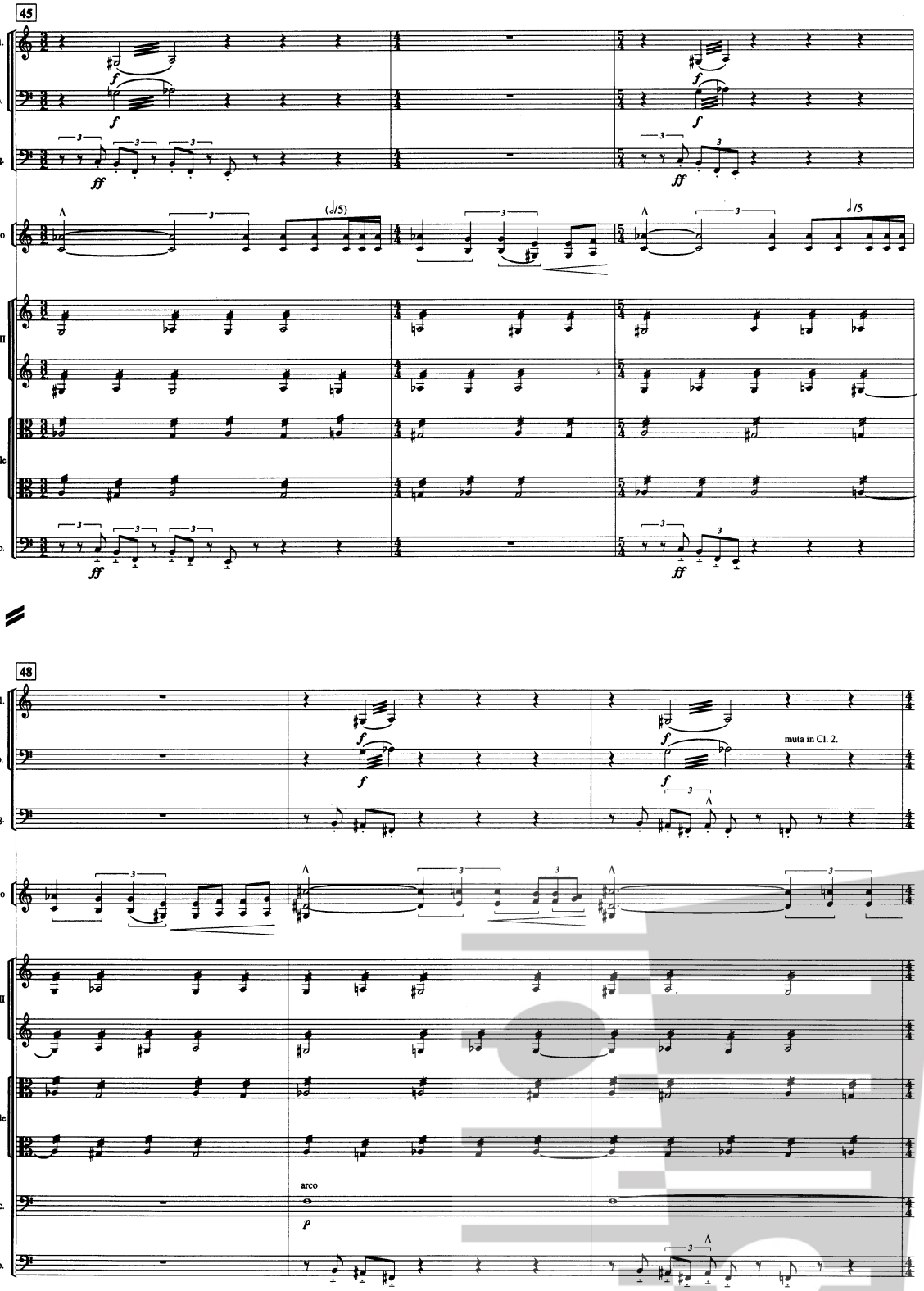

7
Cel.
Arpa
(8va)
Vl. solo
3
Vl. I
Vl. II
Vle
13
Cel.
Arpa
(8va)
Vl. solo
3
Vl. I
Vl. II
Vle

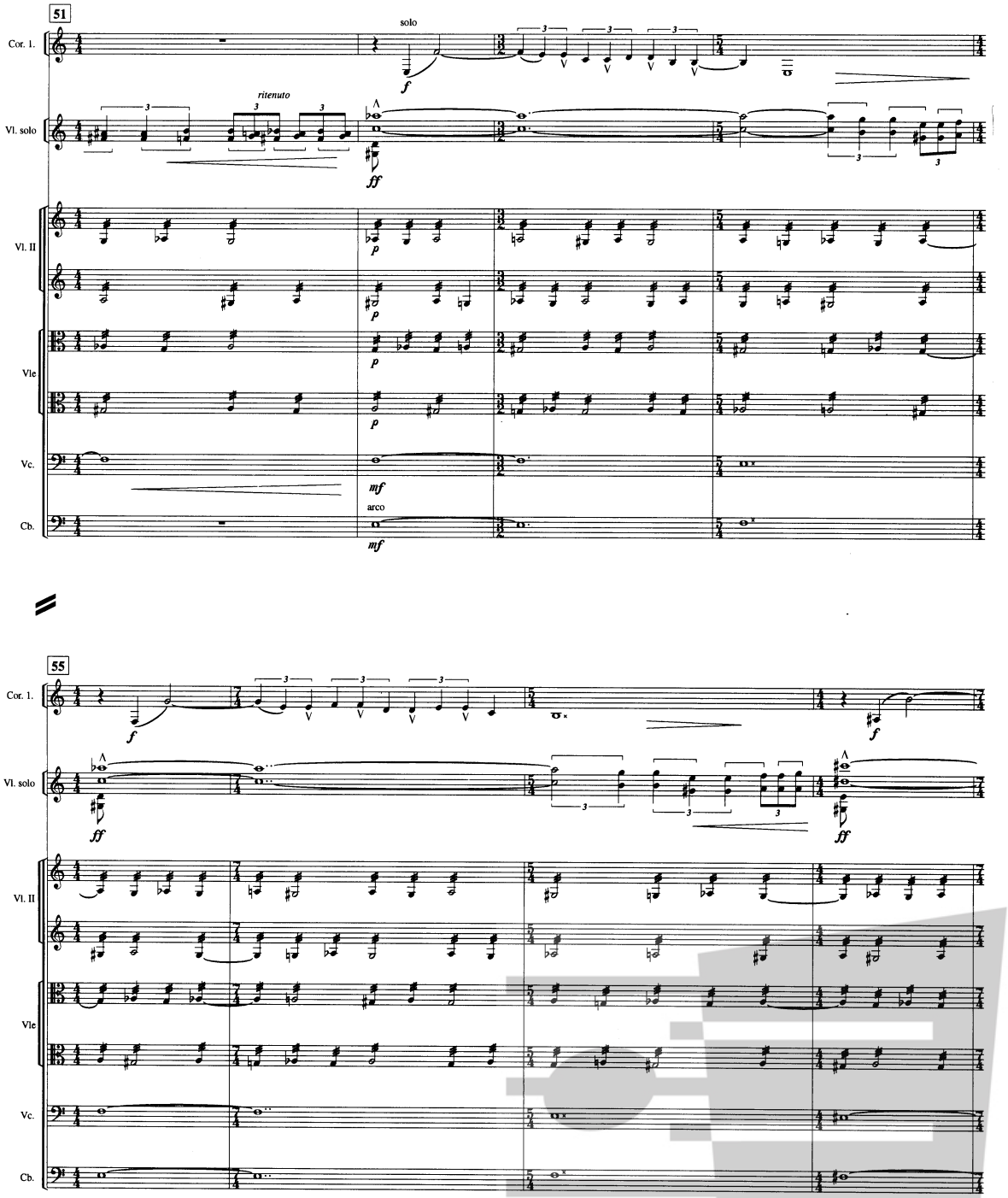

20
Cl. 1.
Cl. b.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tbn. 1.,2.
Tbn. 3.
Timp.
Cel.
Arpa
Vl. solo
(8va)
Vl. I
Vl. II
Vle
Vc.
Cb.
p
p
ppp
ppp
ppp
ppp
morendo

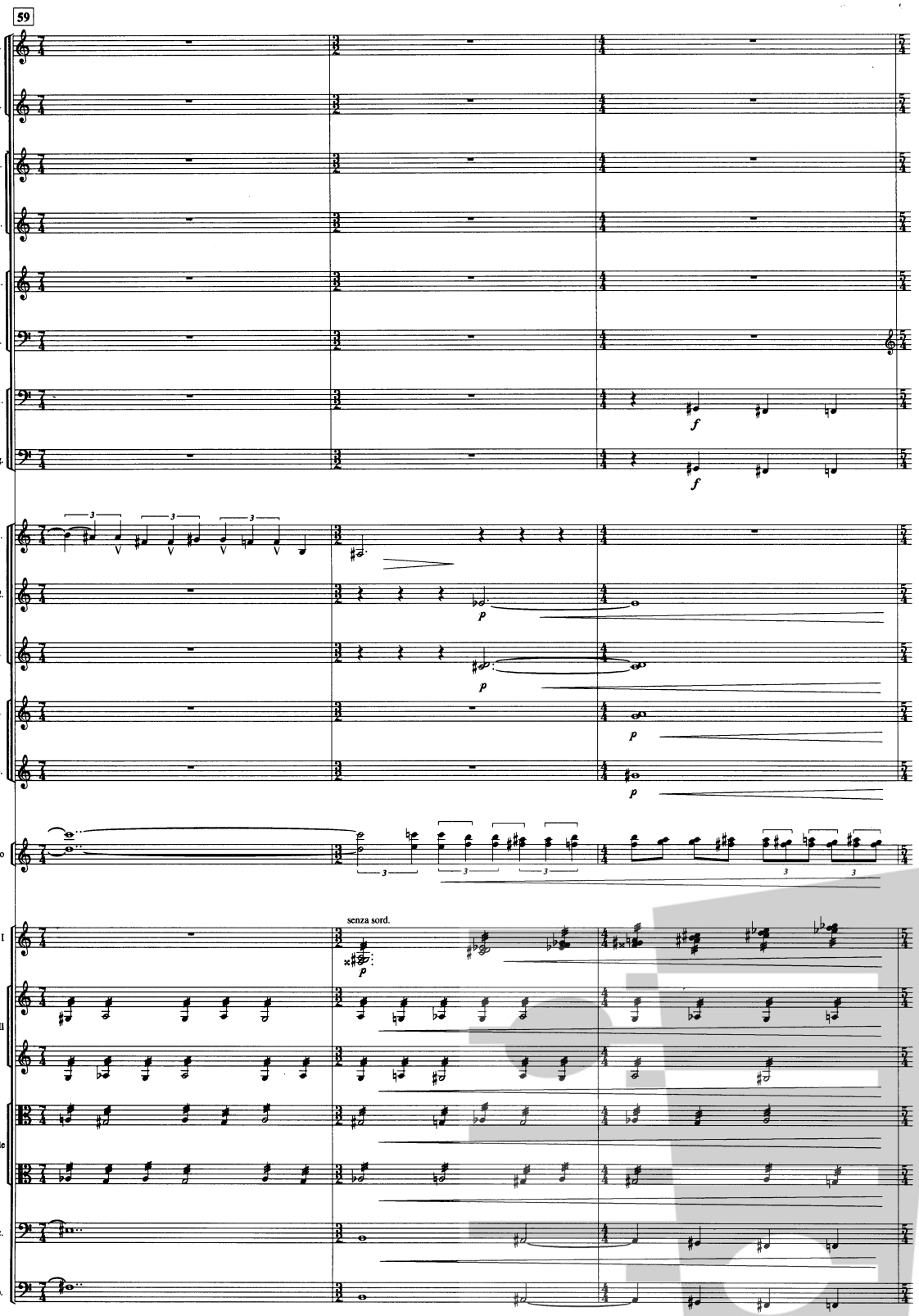

27
Cl. 1.
Cl. b.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Tub. bells
Sil.
Cel.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

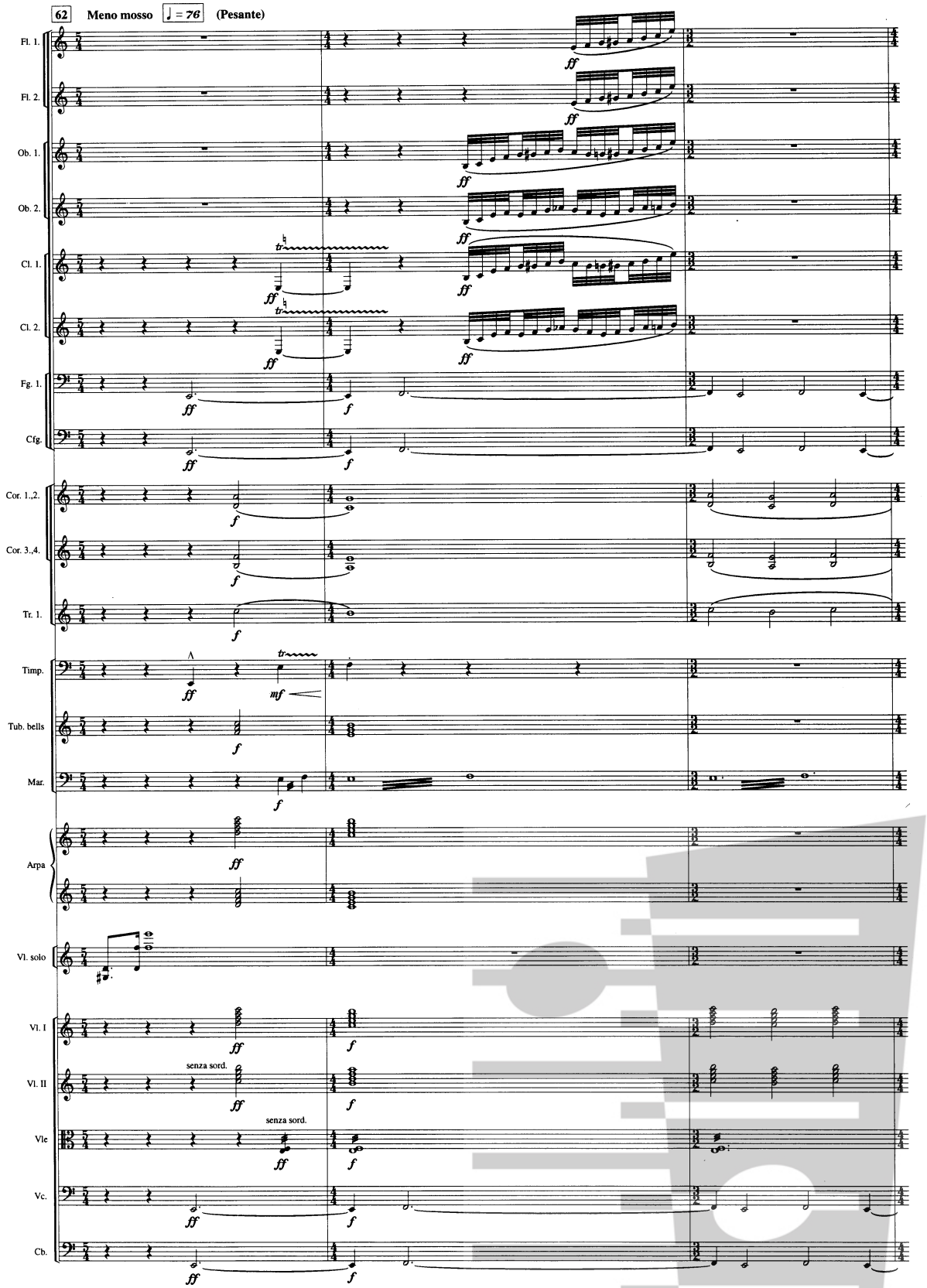

Più mosso ♩ = 96 (Energico)
34
Cl. 1.
Cl. b.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
T-tam
Sil.
f (actual sound)
Cel.
Arpa
Vl. solo
3 = length of notes
= rhythm
Vl. I
Vl. II
Vle
Vc.
Cb.
pizz.

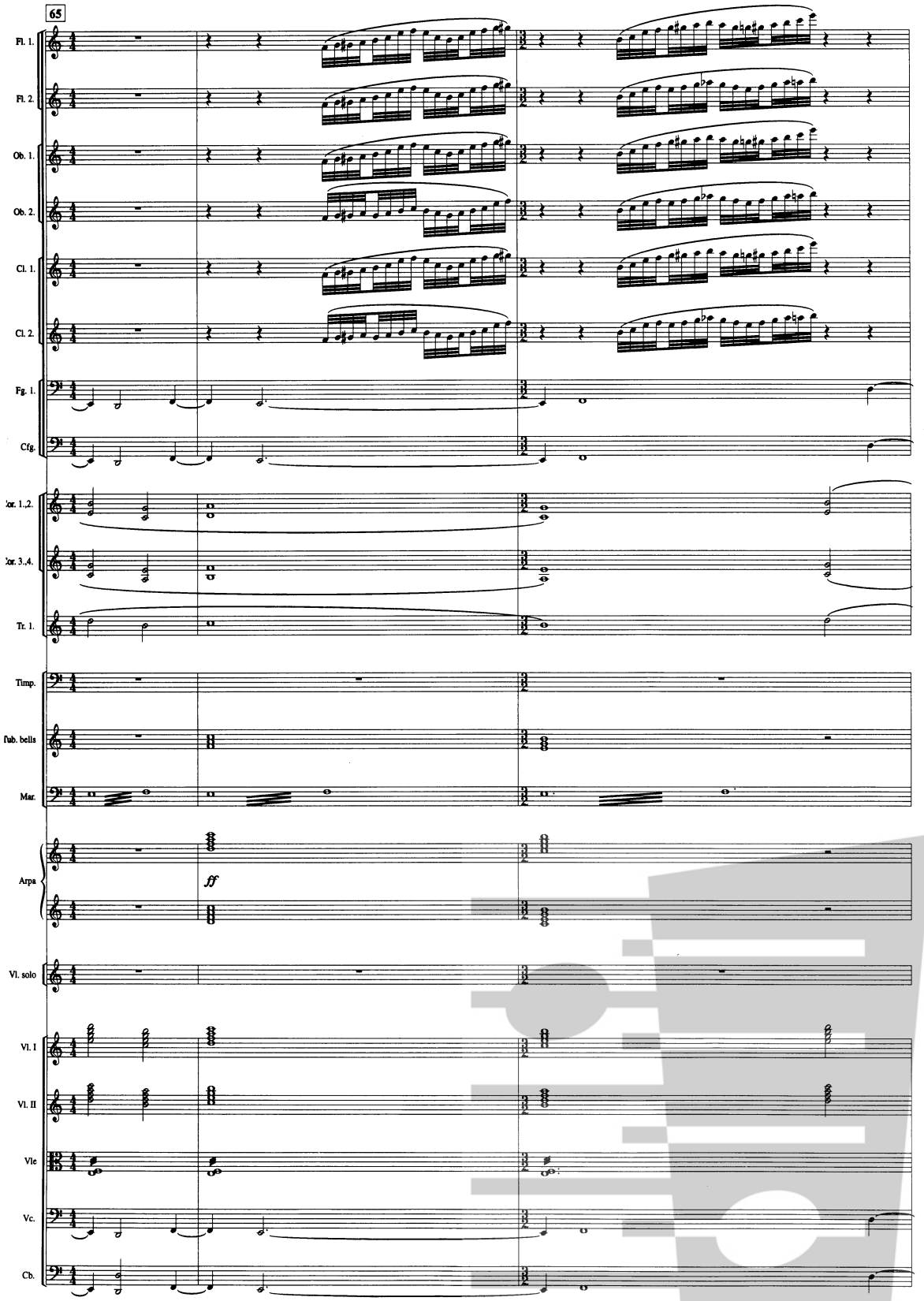

39
Cl. 1.
Cl. b.
Fg. 1.
Cfg.
Sil.
Vl. solo
Vl. II
Vle
Vc.
Cb.
pizz.
42
(𝅗𝅥/4)

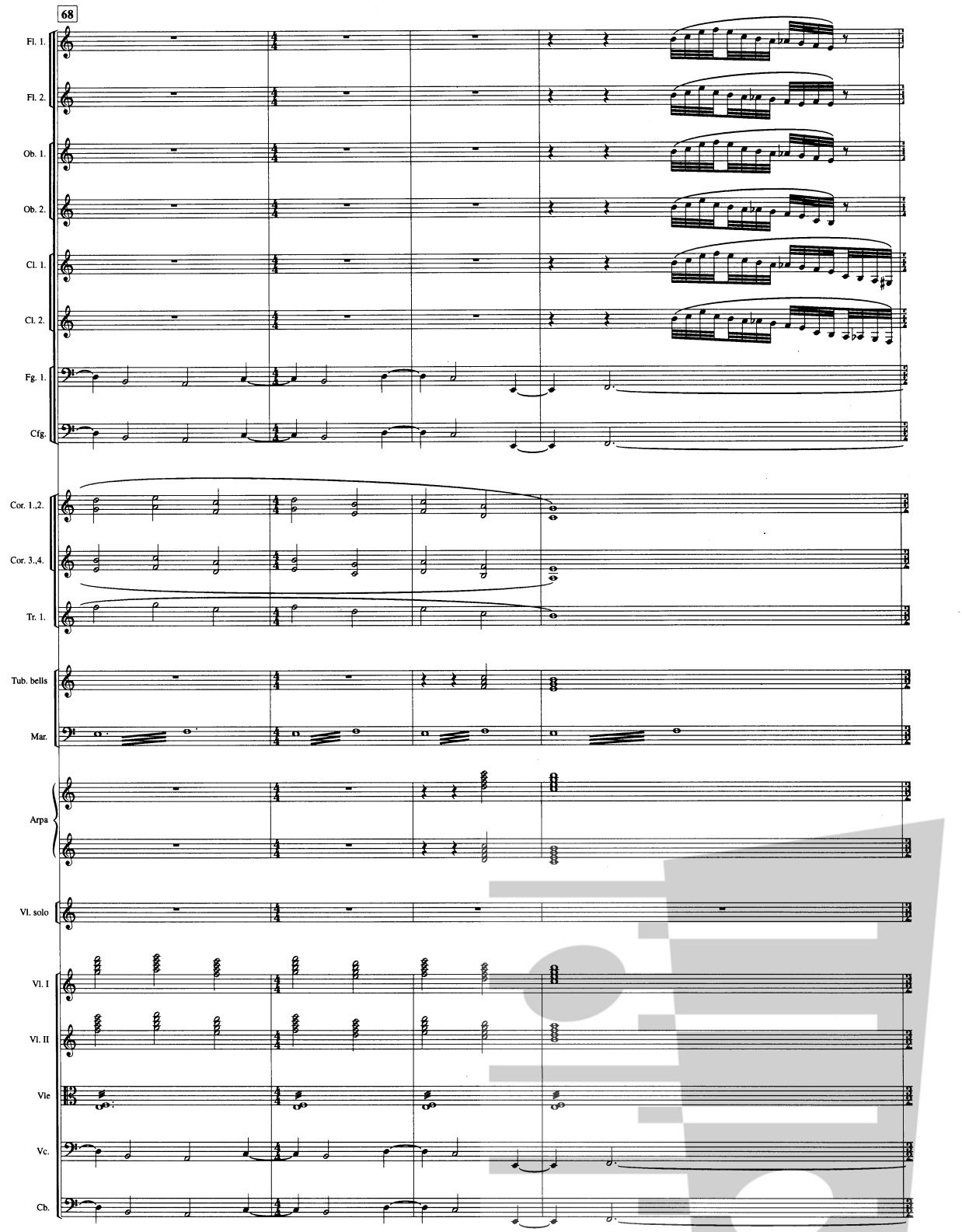

45
Cl. 1.
Cl. b.
Cfg.
Vl. solo
Vl. II
Vle
Cb.
48
muta in Cl. 2.
arco
Vc.

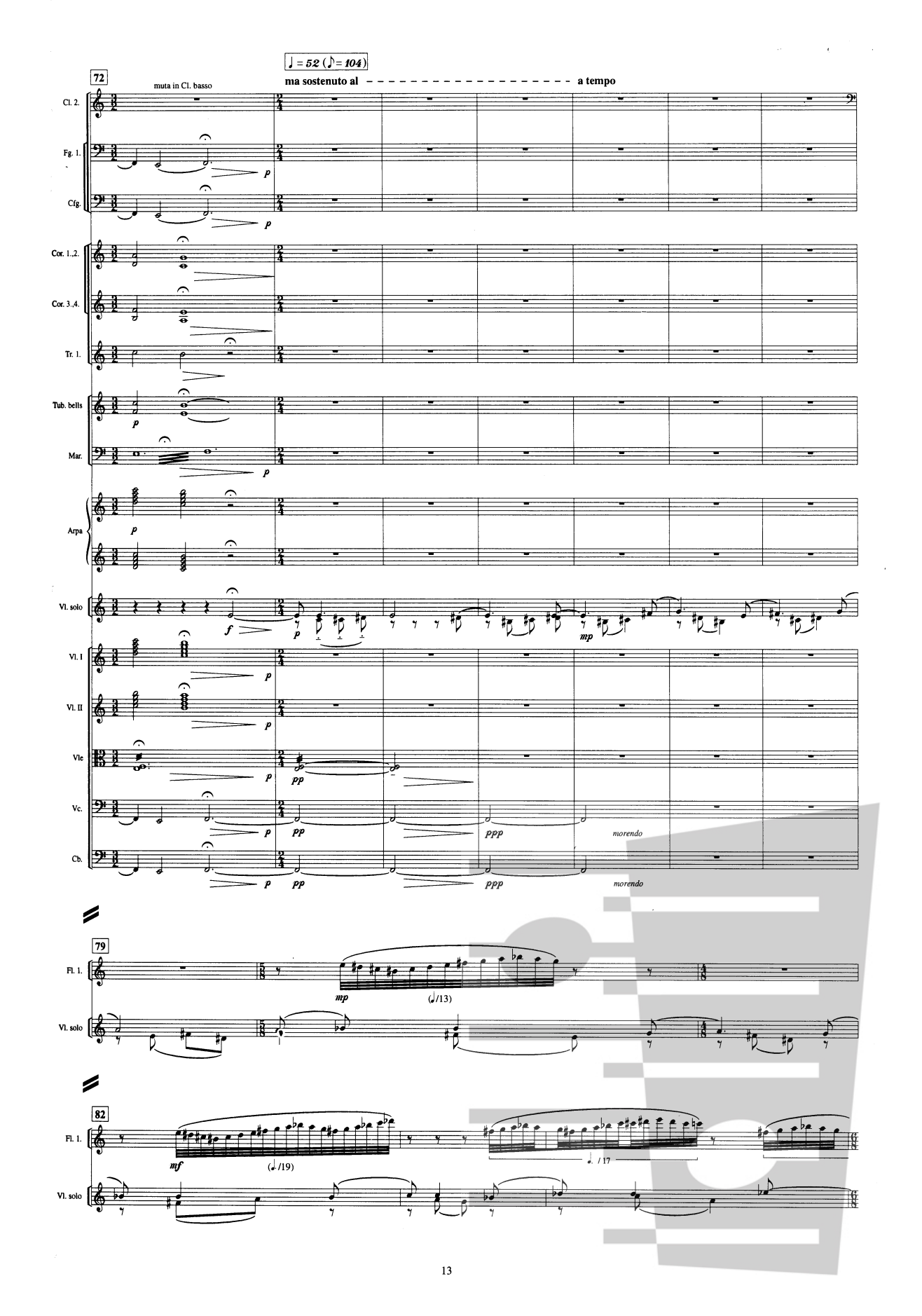

51
Cor. 1.
solo
f
Vl. solo
ritenuto
ff
Vl. II
p
Vle
Vc.
mf
Cb.
arco
55
Cor. 1.
f
Vl. solo
ff
Vl. II
Vle
Vc.
Cb.

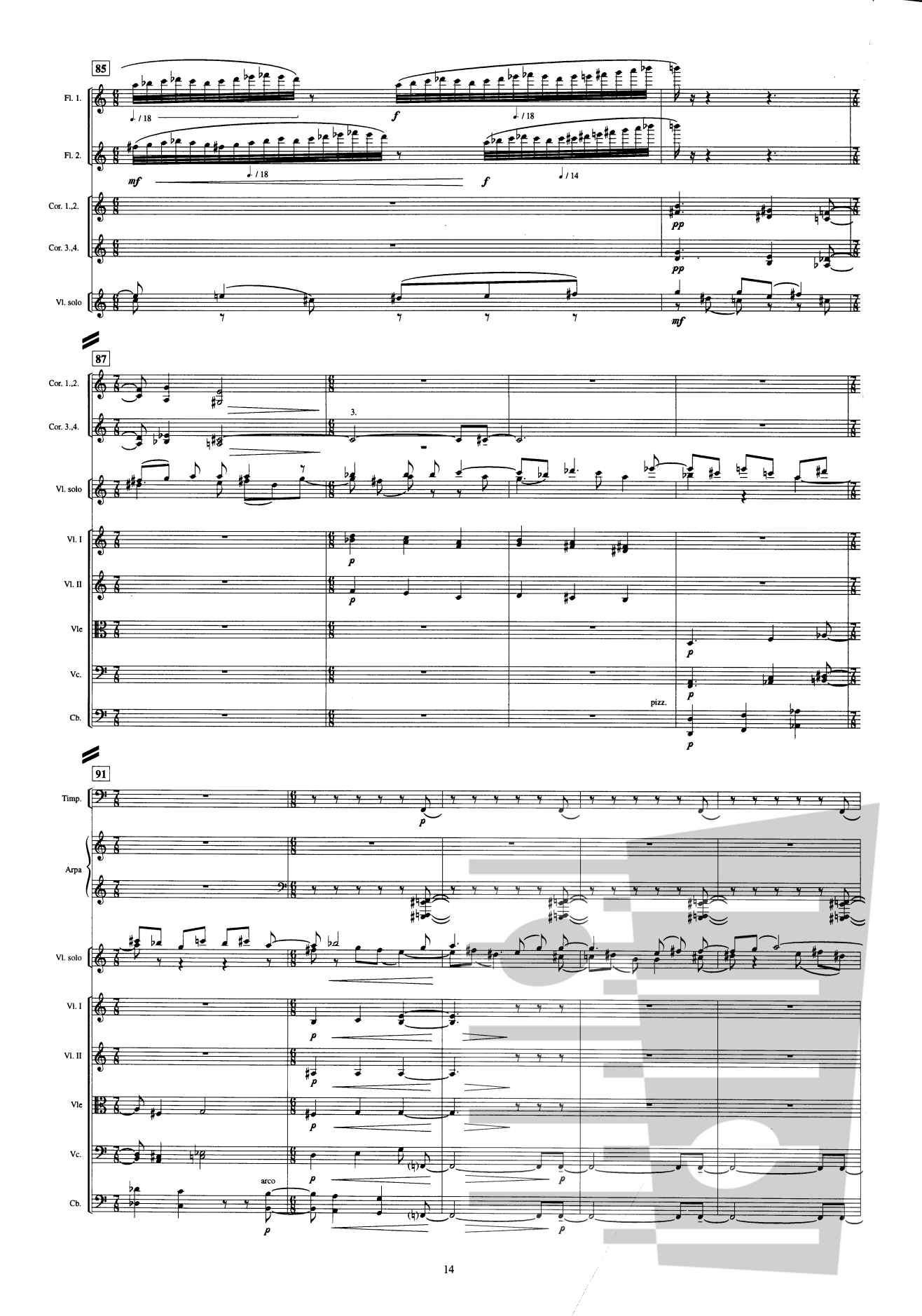

59
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.
Cor. 2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
senza sord.

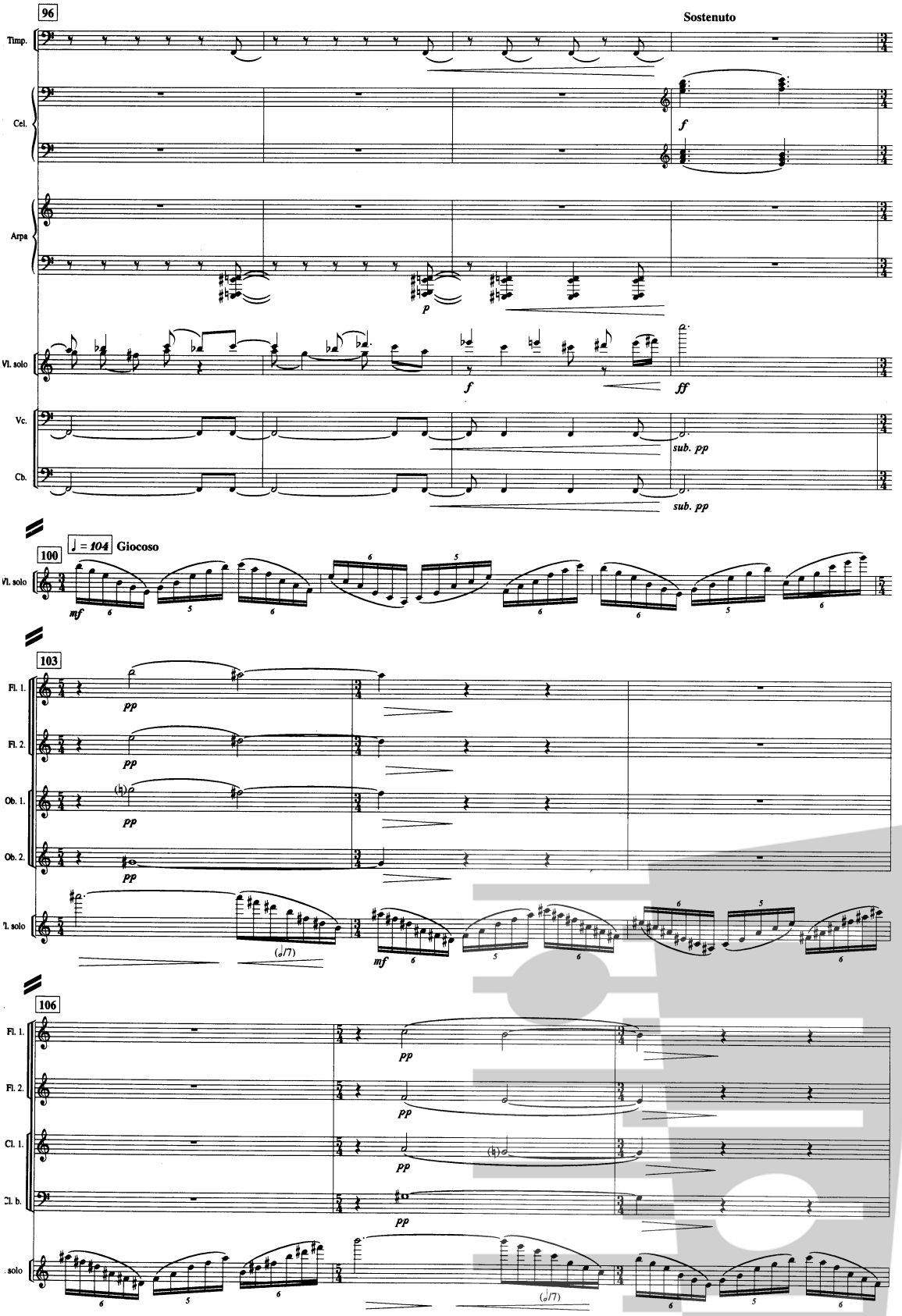

62
Meno mosso
♩ = 76
(Pesante)
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.
Timp.
Tub. bells
Mar.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
senza sord.
senza sord.

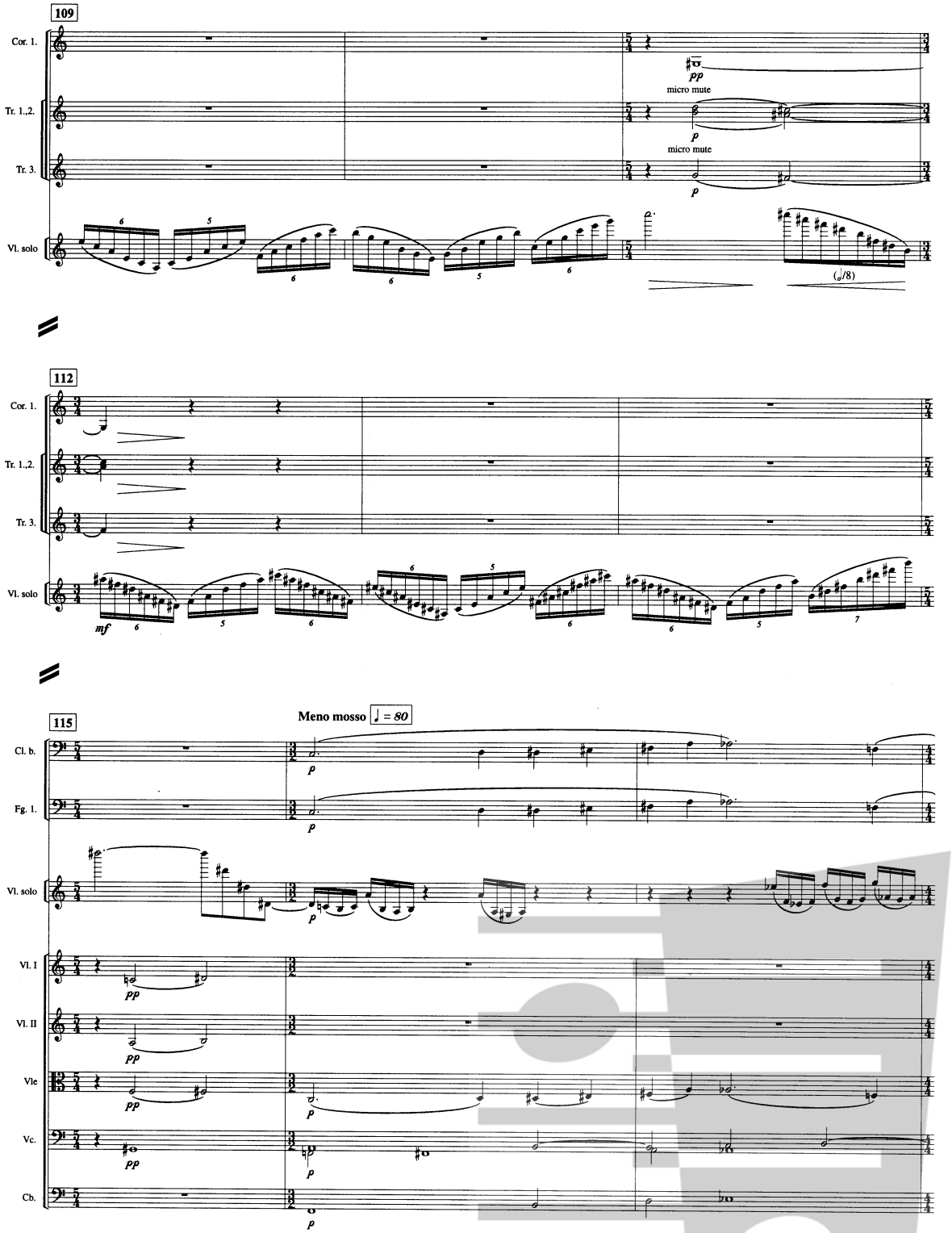

65
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.
Timp.
Tub. bells
Mar.
Arpa
ff
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

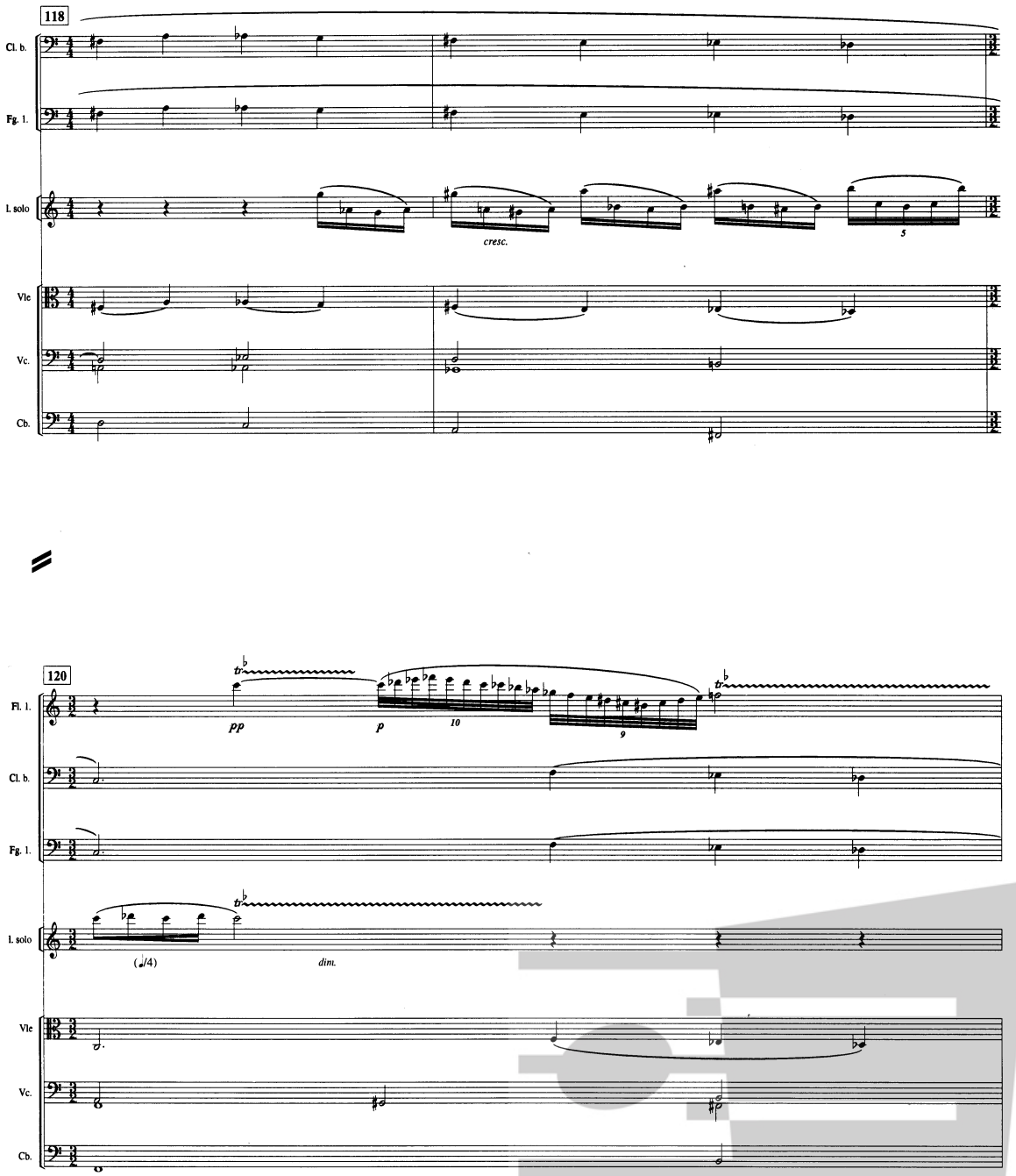

68
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.
Tub. bells
Mar.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

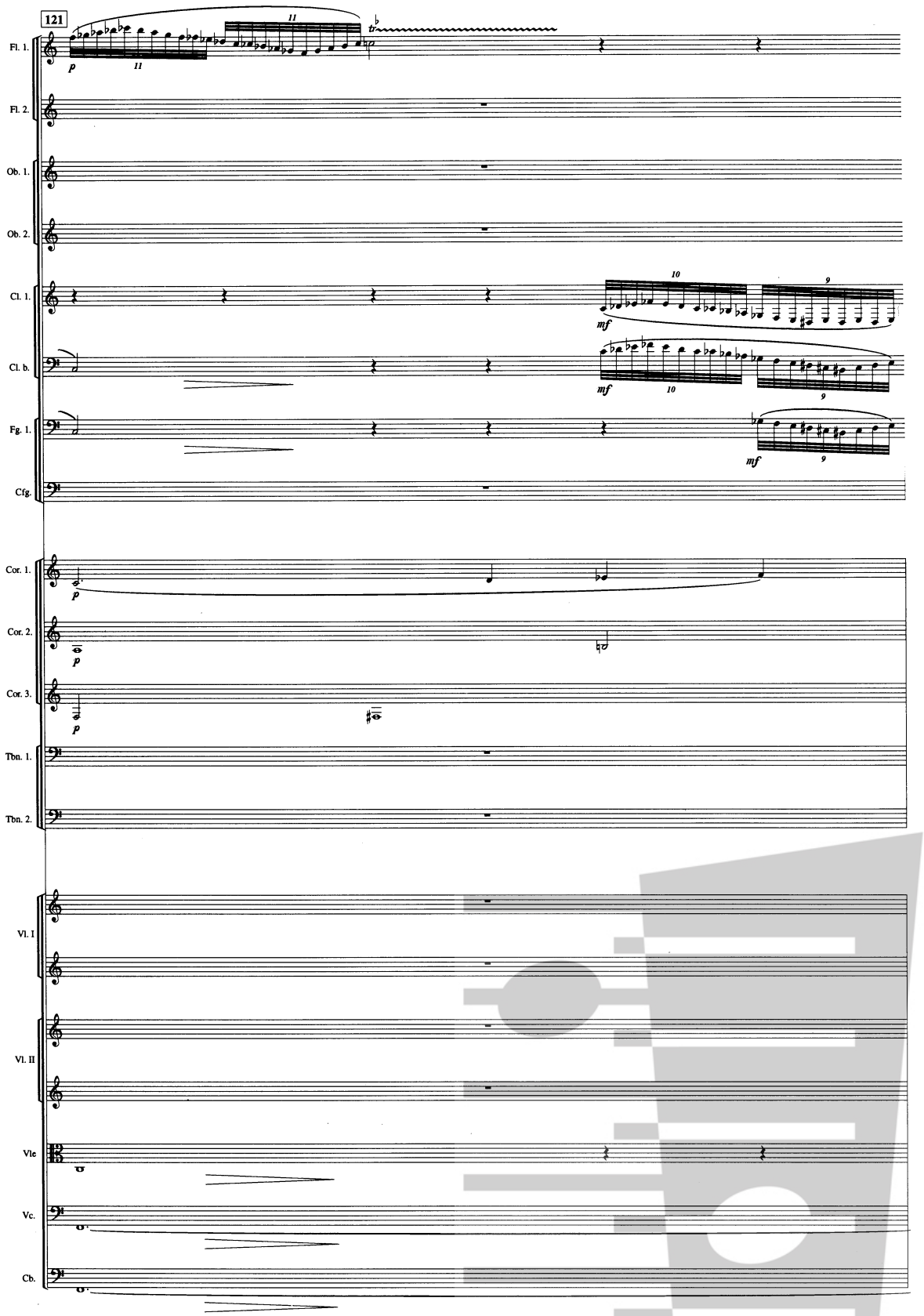

♩ = 52 (♪ = 104)
72
muta in Cl. basso
ma sostenuto al
a tempo
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.
Tub. bells
Mar.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
morendo
morendo
79
Fl. 1.
Vl. solo
82
Fl. 1.
Vl. solo

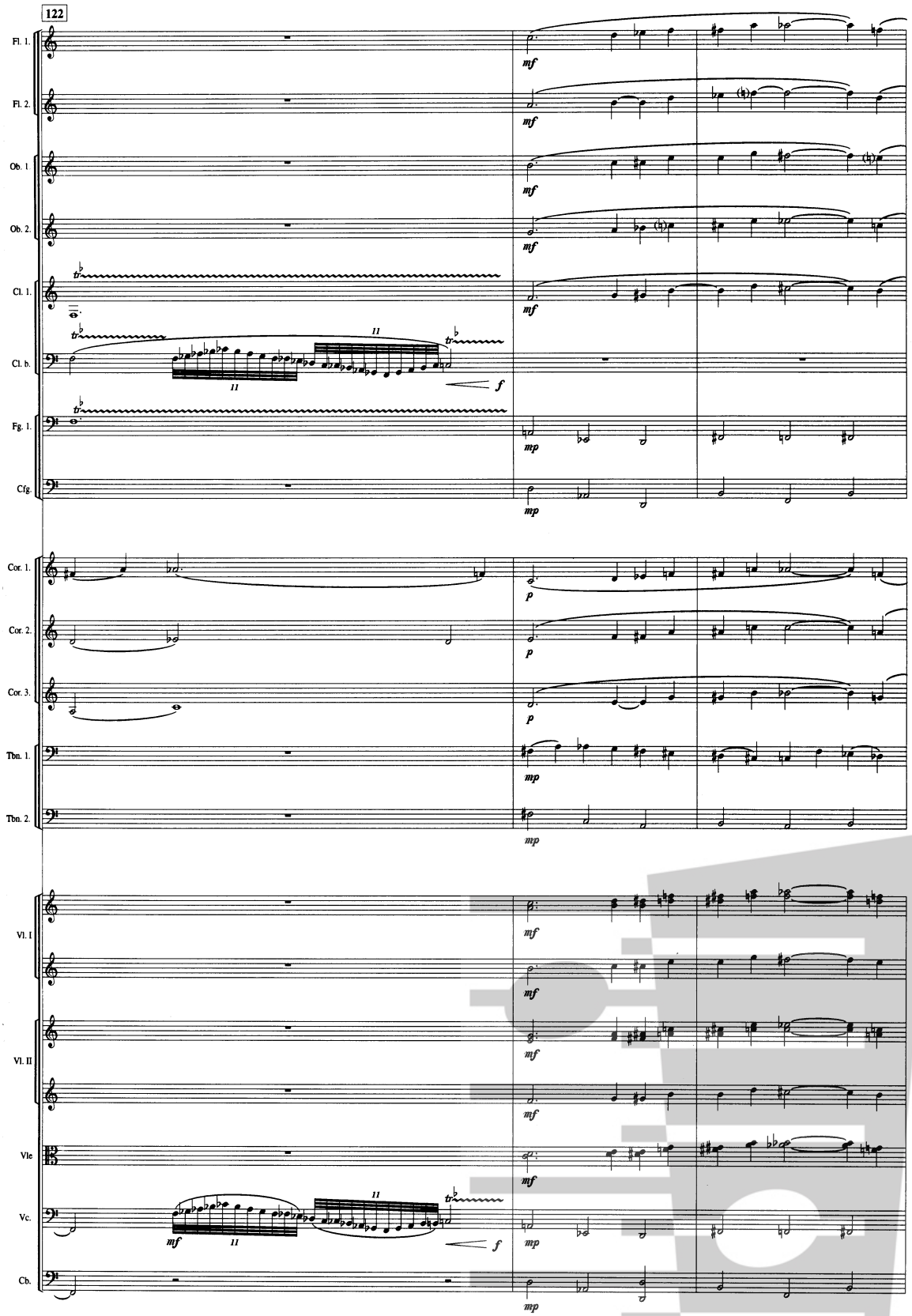

85
Fl. 1.
Fl. 2.
Cor. 1.,2.
Cor. 3.,4.
Vl. solo
87
Vl. I
Vl. II
Vle
Vc.
Cb.
pizz.
91
Timp.
Arpa
arco

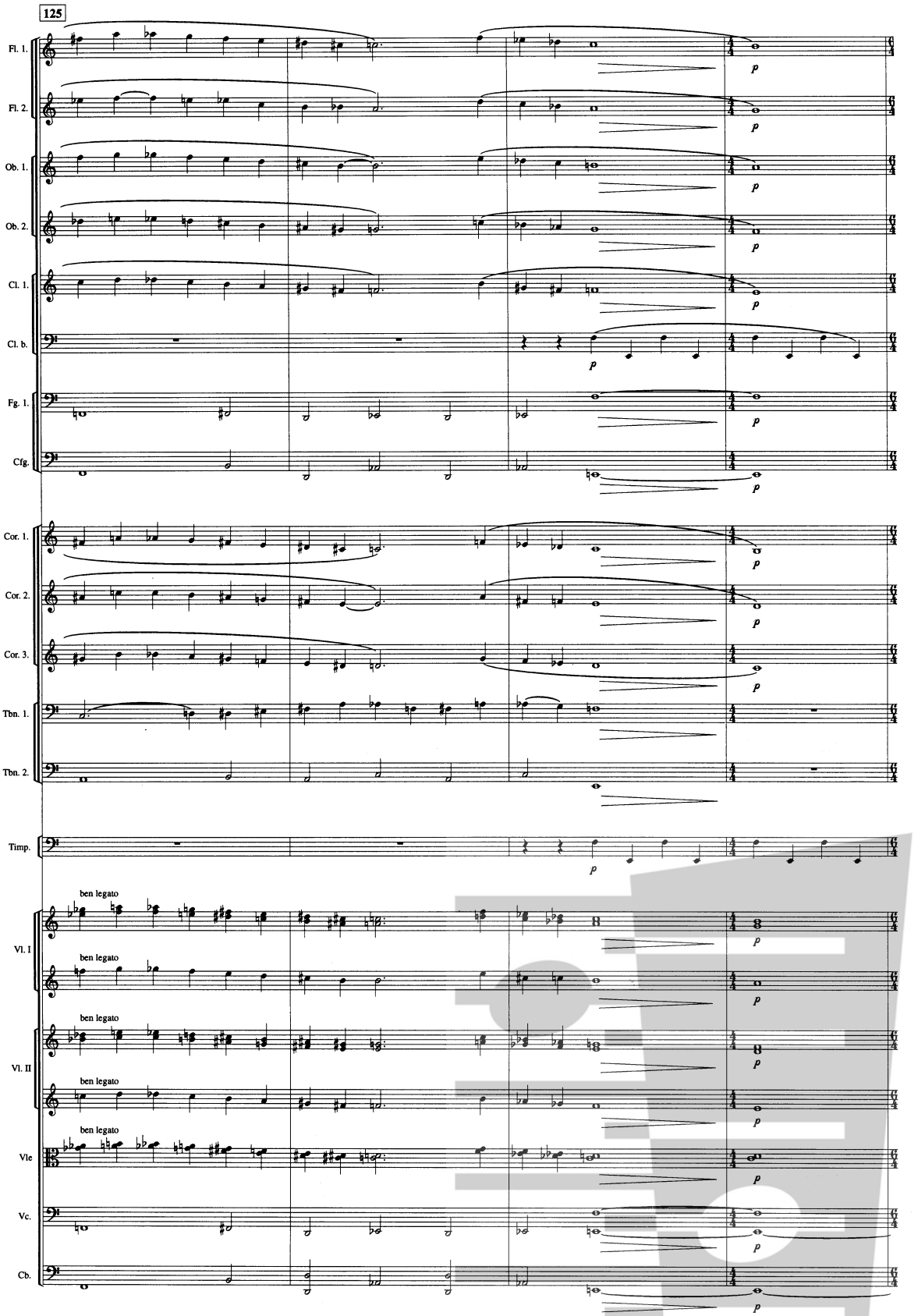

96
Sostenuto
Timp.
Cel.
Arpa
Vl. solo
Vc.
Cb.
100
♩ = 104 Giocoso
103
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
106
Cl. 1.
Cl. b.

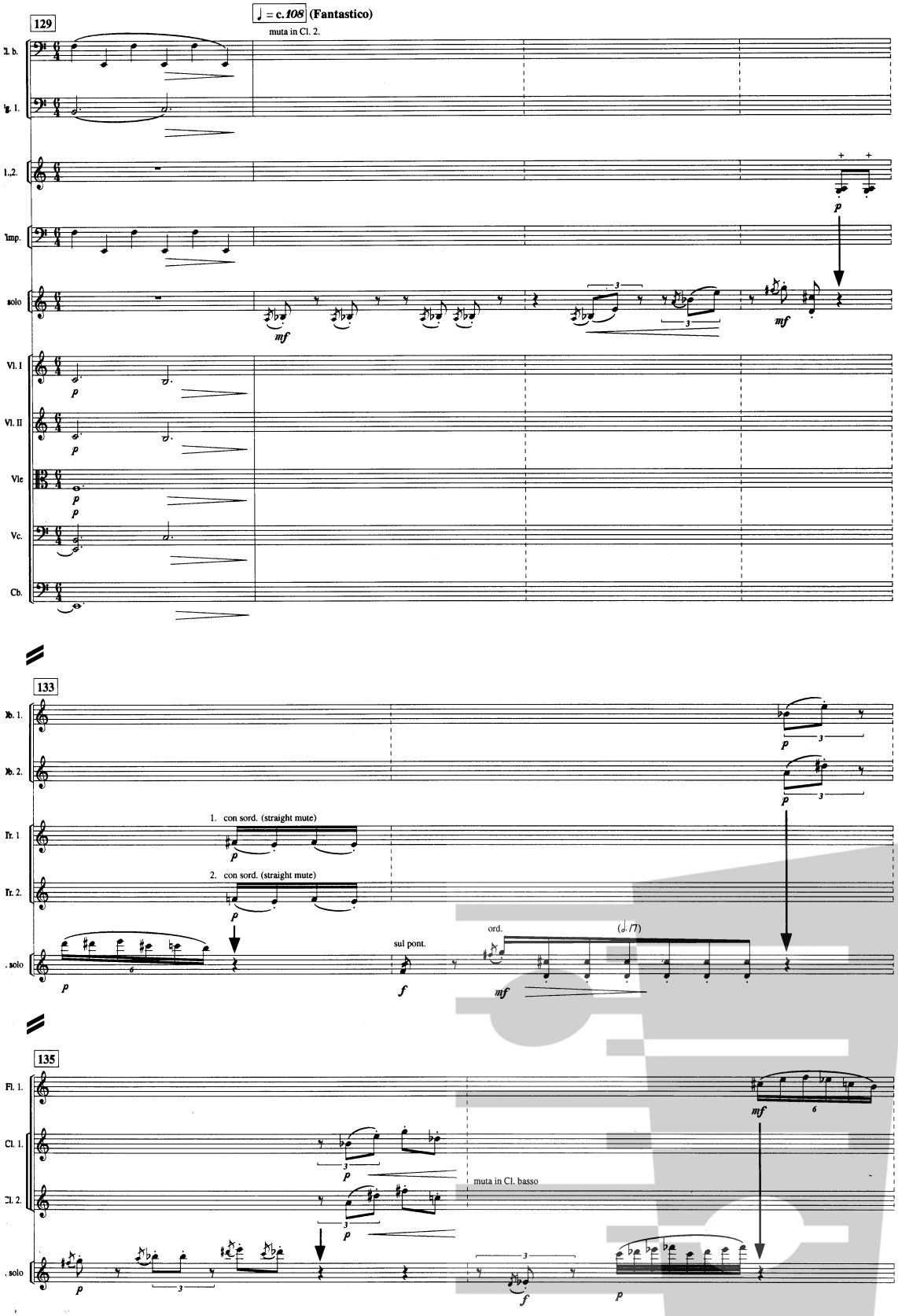

109
Cor. 1.
Tr. 1.,2.
Tr. 3.
Vl. solo
pp
micro mute
p
micro mute
p
(𝅗𝅥/8)
112
Cor. 1.
Tr. 1.,2.
Tr. 3.
Vl. solo
mf
115
Meno mosso ♩ = 80
Cl. b.
Fg. 1.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
p
pp

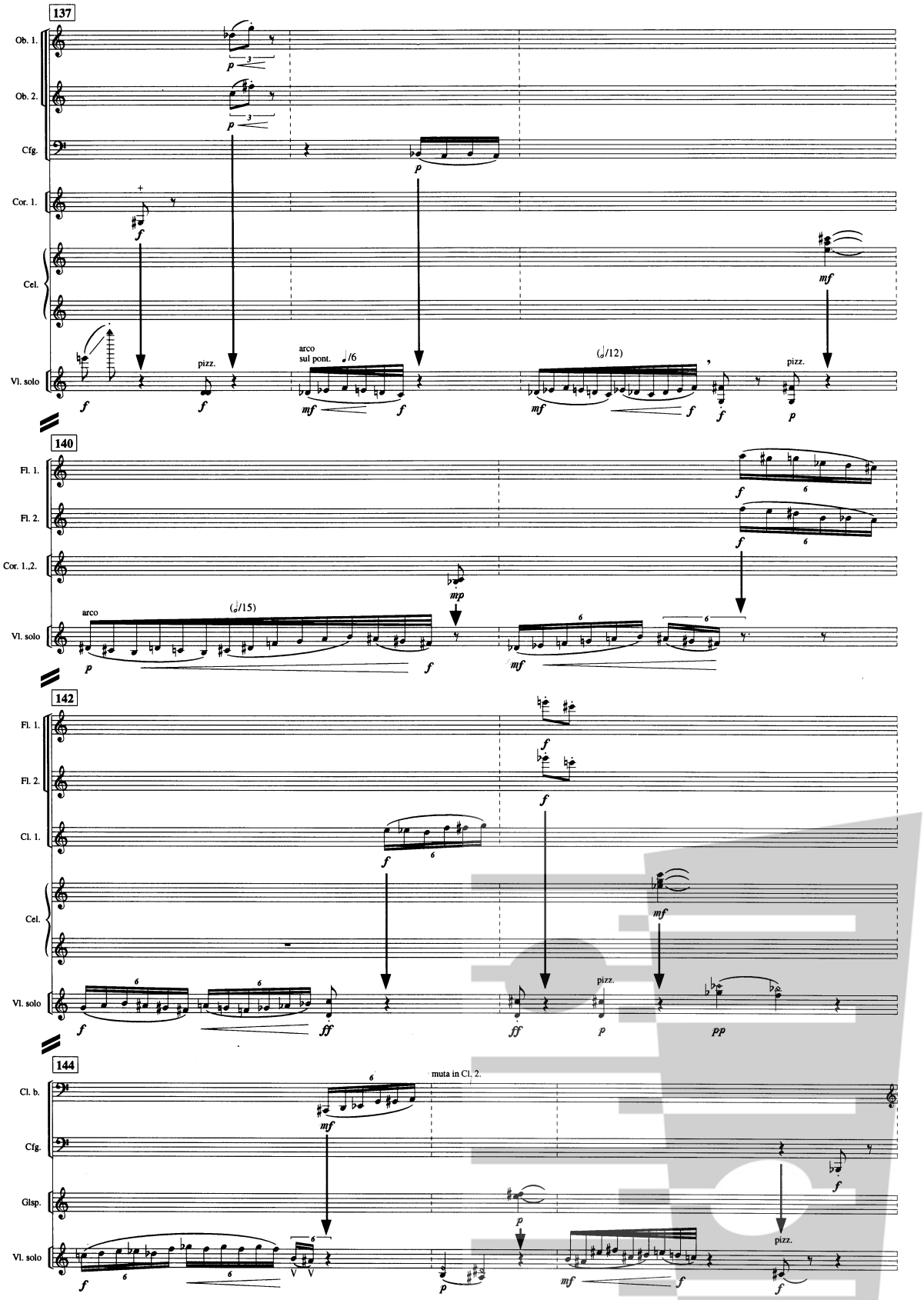

118
Cl. b.
Fg. 1.
I. solo
cresc.
5
Vle
Vc.
Cb.
120
Fl. 1.
pp
p
10
9
Cl. b.
Fg. 1.
I. solo
(𝅗𝅥/4)
dim.
Vle
Vc.
Cb.

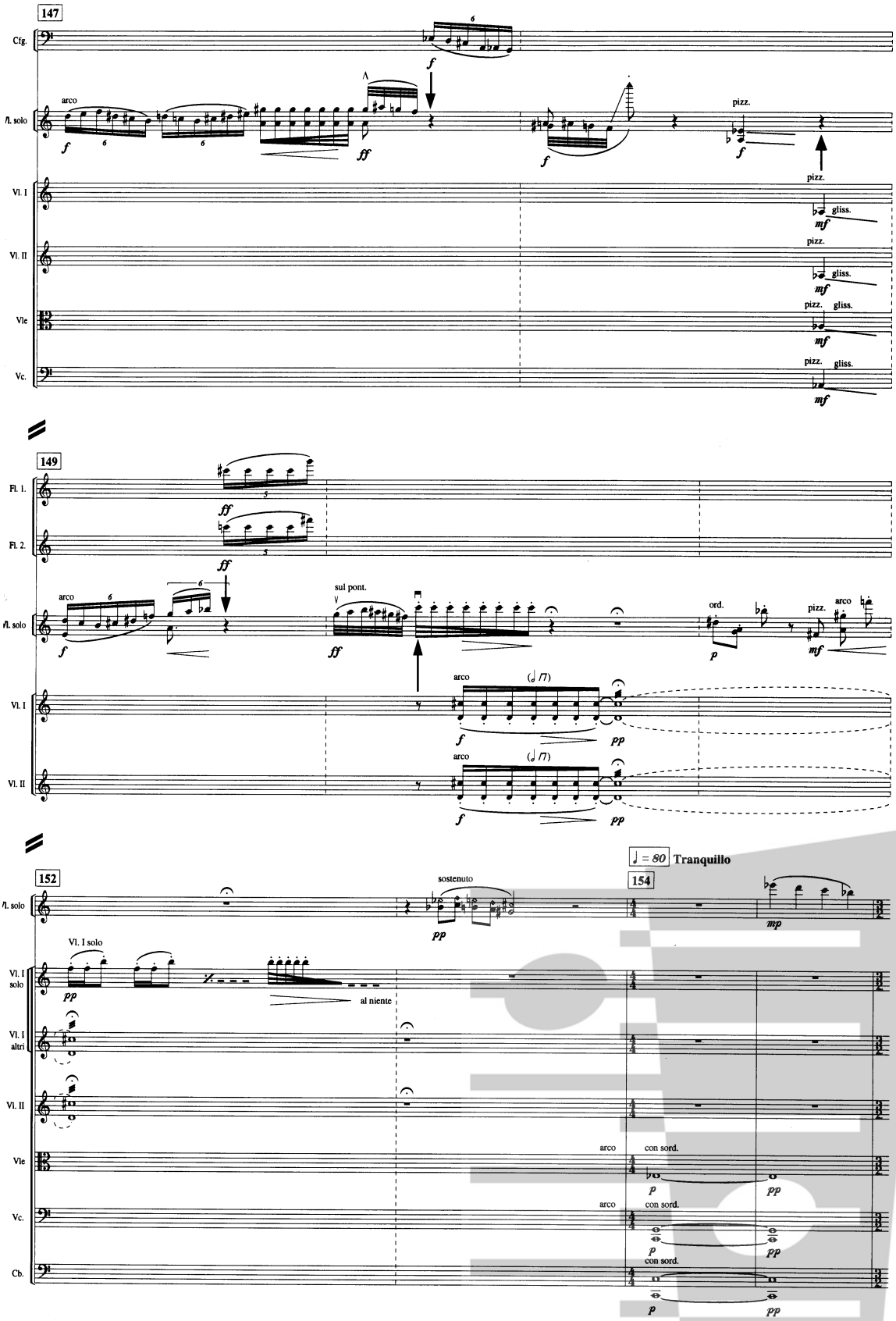

121
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. b.
Fg. 1.
Cfg.
Cor. 1.
Cor. 2.
Cor. 3.
Tbn. 1.
Tbn. 2.
Vl. I
Vl. II
Vle
Vc.
Cb.
p
mf
tr

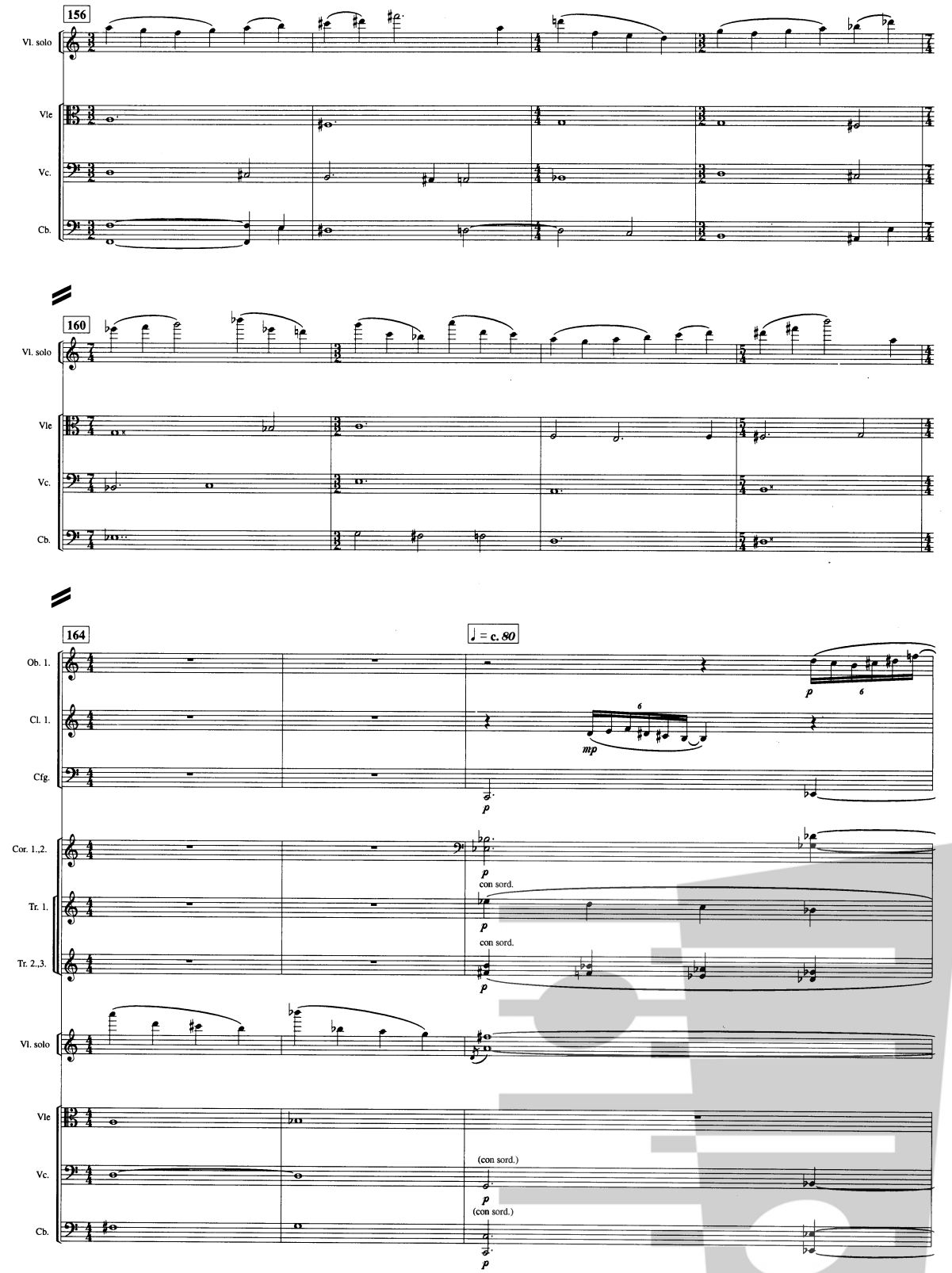

122
Fl. 1.
Fl. 2.
Ob. 1
Ob. 2.
Cl. 1.
Cl. b.
Fg. 1.
Cfg
Cor. 1.
Cor. 2.
Cor. 3.
Tbn. 1.
Tbn. 2.
Vl. I
Vl. II
Vle
Vc.
Cb.
mf
mp
p
f
11

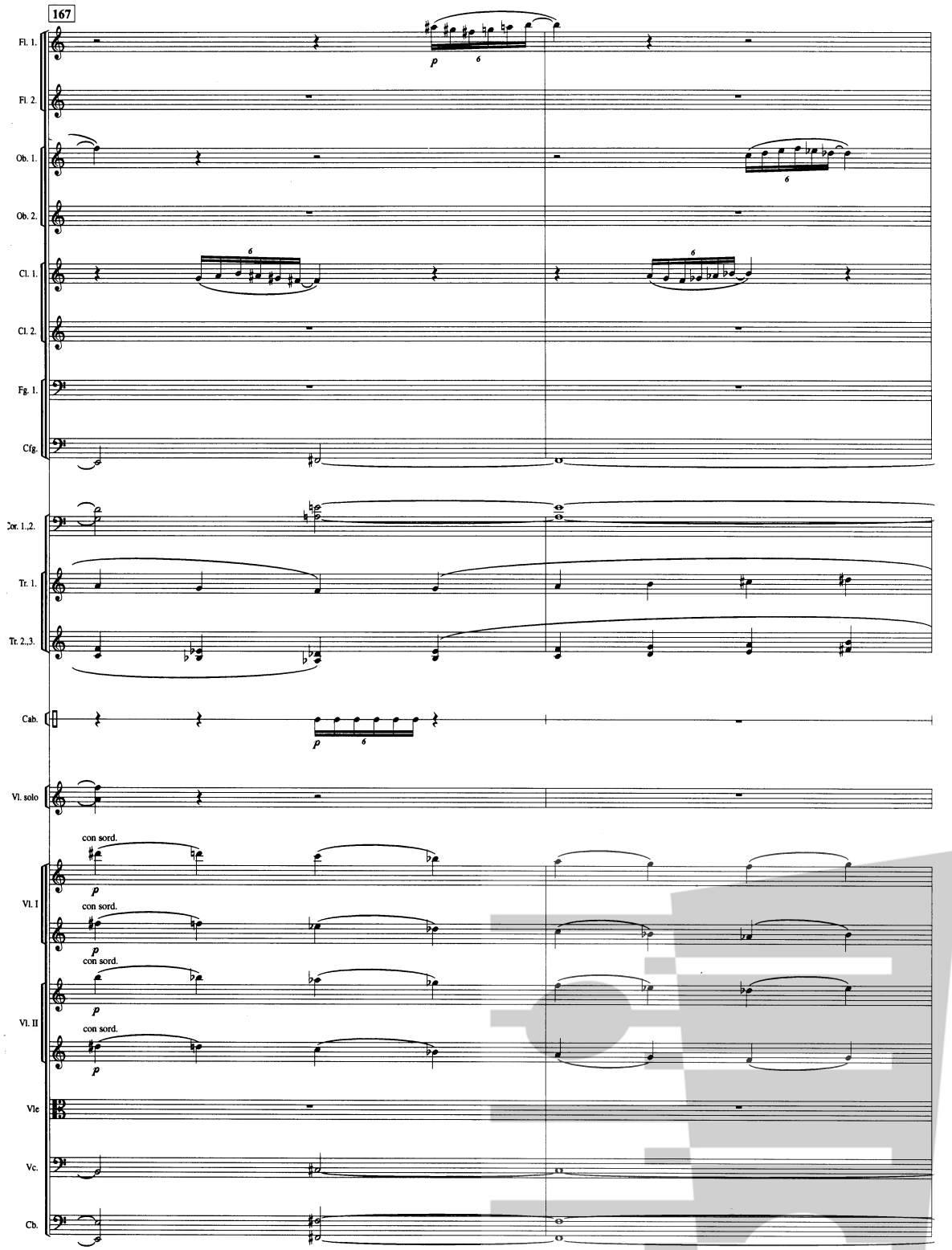

125
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. b.
Fg. 1.
Cfg.
Cor. 1.
Cor. 2.
Cor. 3.
Tbn. 1.
Tbn. 2.
Timp.
Vl. I
Vl. II
Vle
Vc.
Cb.
ben legato
p

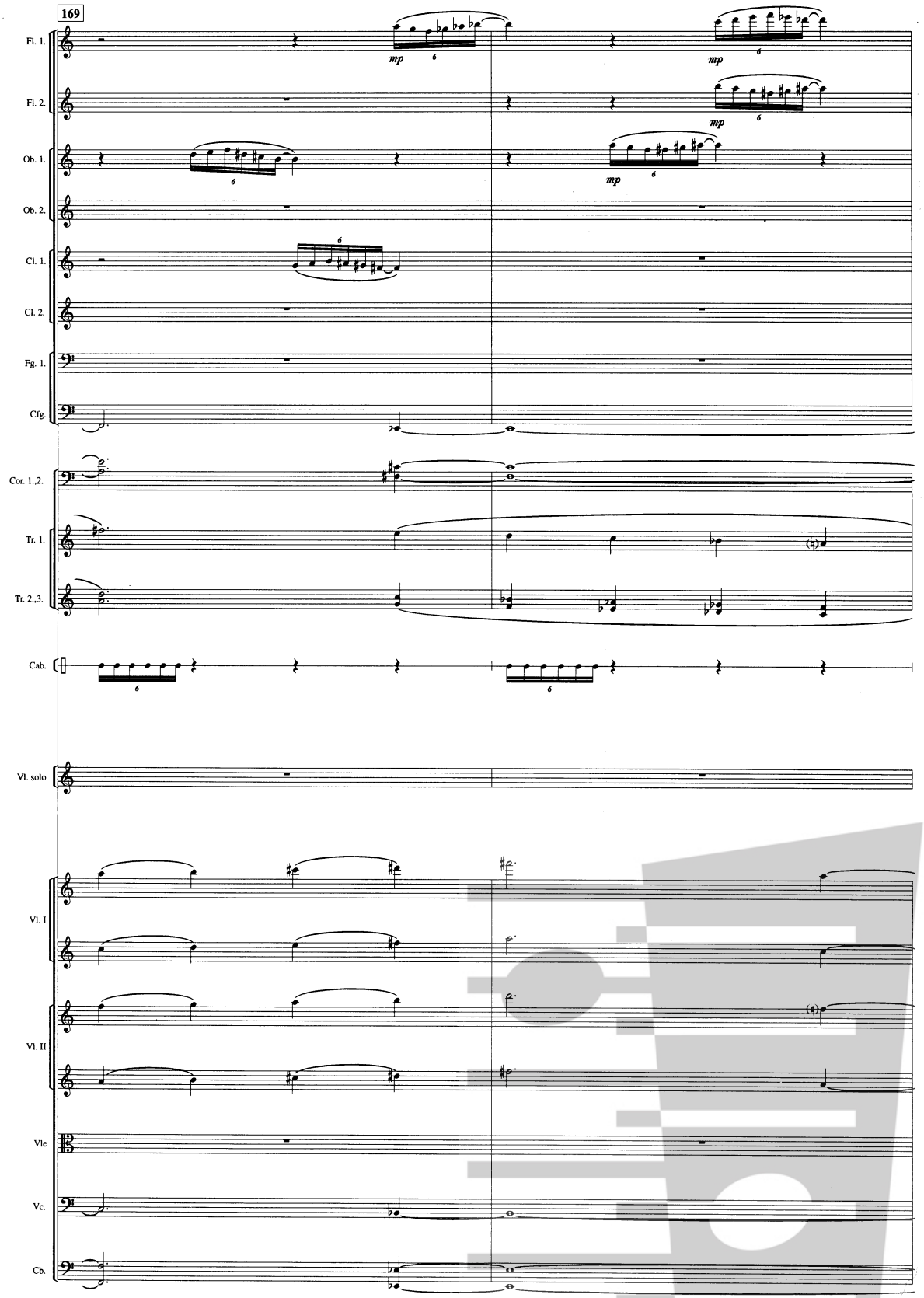

129
♩ = c.108 (Fantastico)
muta in Cl. 2.
Cl. b.
Fg. 1.
Cl.1,2.
Timp.
solo
Vl. I
Vl. II
Vle
Vc.
Cb.
133
Hn. 1.
Hn. 2.
Tr. 1
Tr. 2.
1. con sord. (straight mute)
2. con sord. (straight mute)
. solo
sul pont.
ord.
135
Fl. 1.
Cl. 1.
Cl. 2.
muta in Cl. basso
. solo

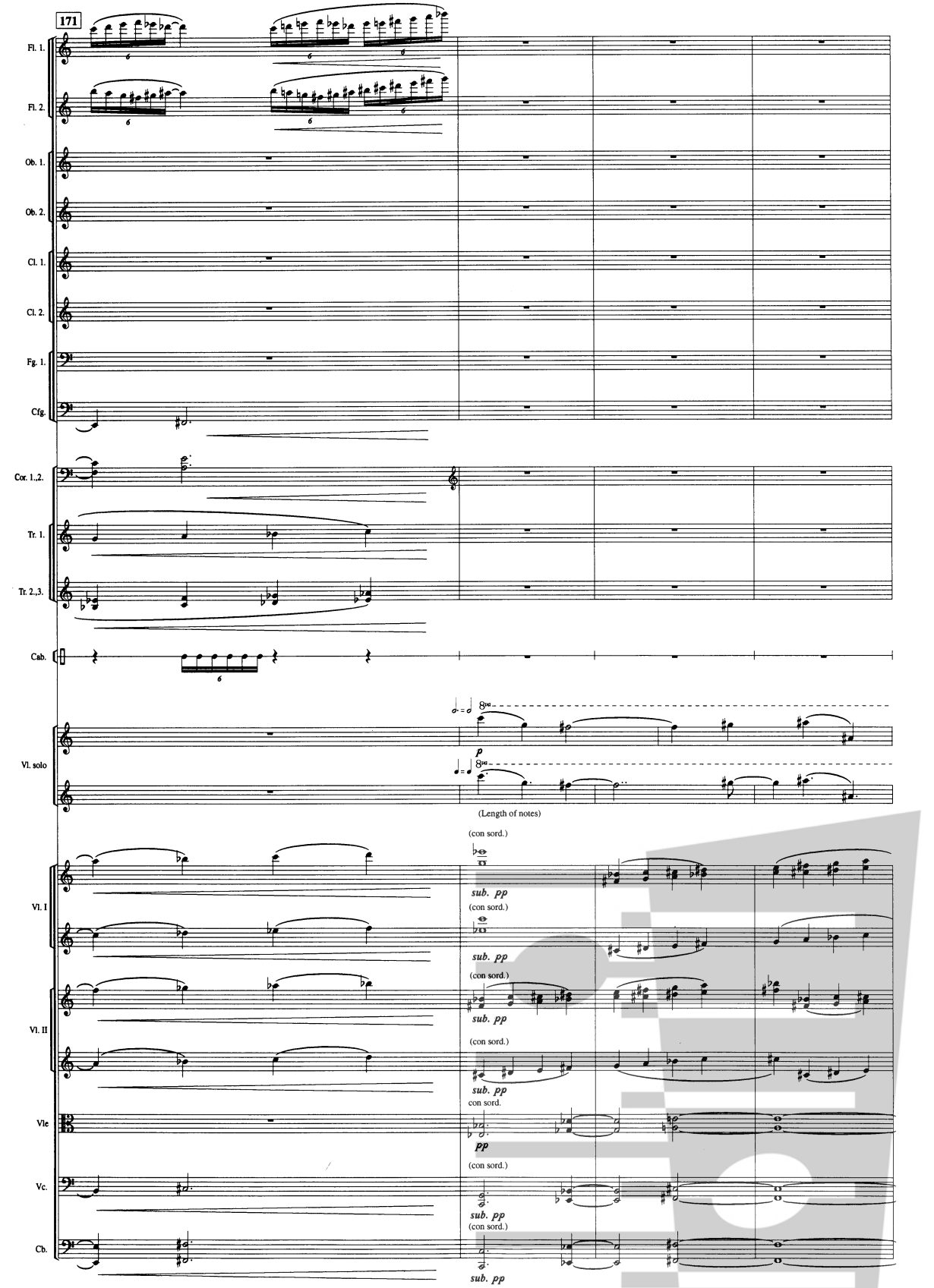

137
Ob. 1.
Ob. 2.
Cfg.
Cor. 1.
Cel.
Vl. solo
pizz.
arco
sul pont.
140
Fl. 1.
Fl. 2.
Cor. 1.,2.
Vl. solo
arco
142
Fl. 1.
Fl. 2.
Cl. 1.
Cel.
Vl. solo
pizz.
144
Cl. b.
Cfg.
Glsp.
Vl. solo
muta in Cl. 2.
pizz.

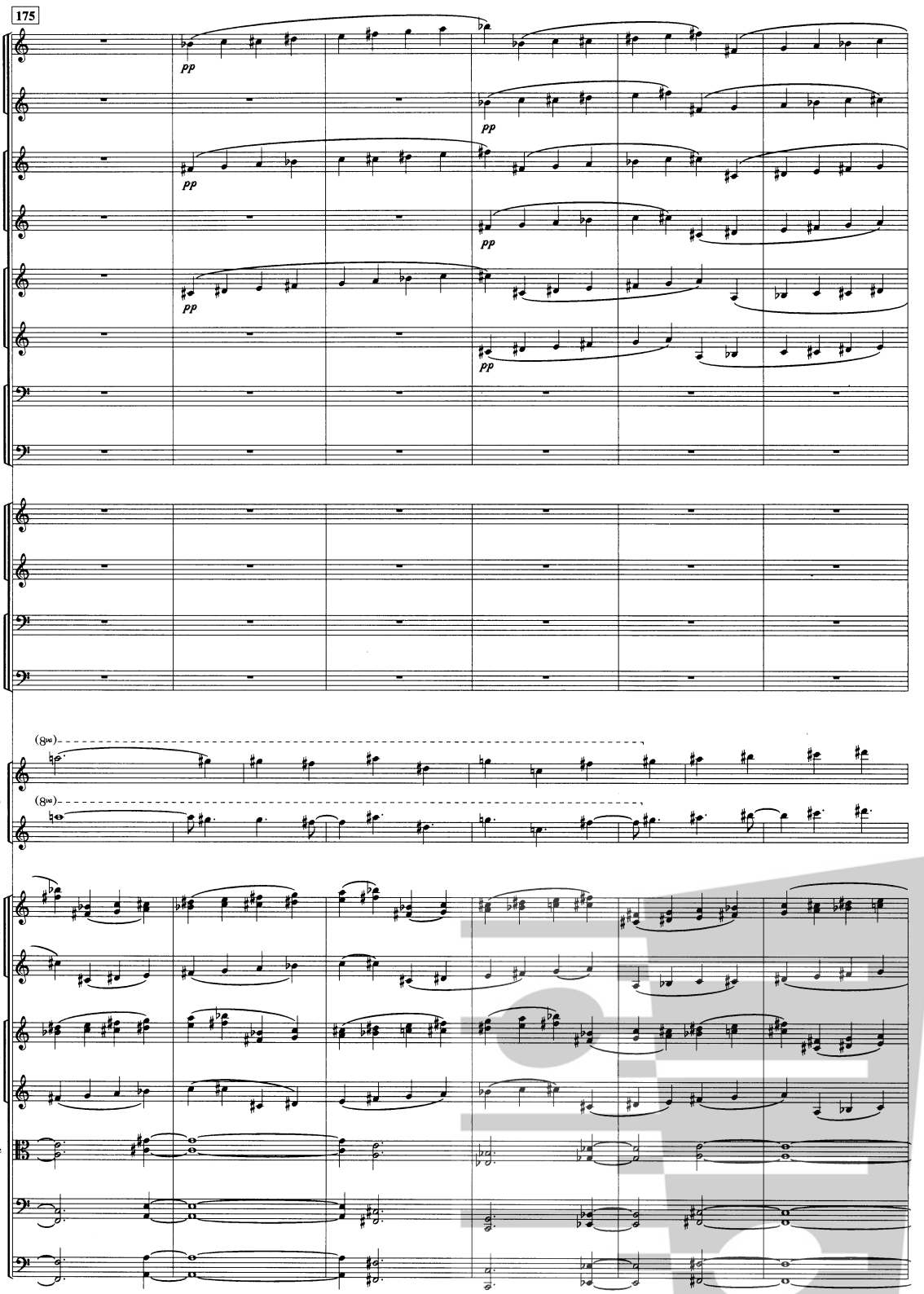

147
Cfg.
Vl. solo
arco
pizz.
Vl. I
Vl. II
Vle
Vc.
gliss.
149
Fl. 1.
Fl. 2.
sul pont.
ord.
152
sostenuto
Vl. I solo
al niente
Vl. I altri
Cb.
♩ = 80 Tranquillo
154
con sord.

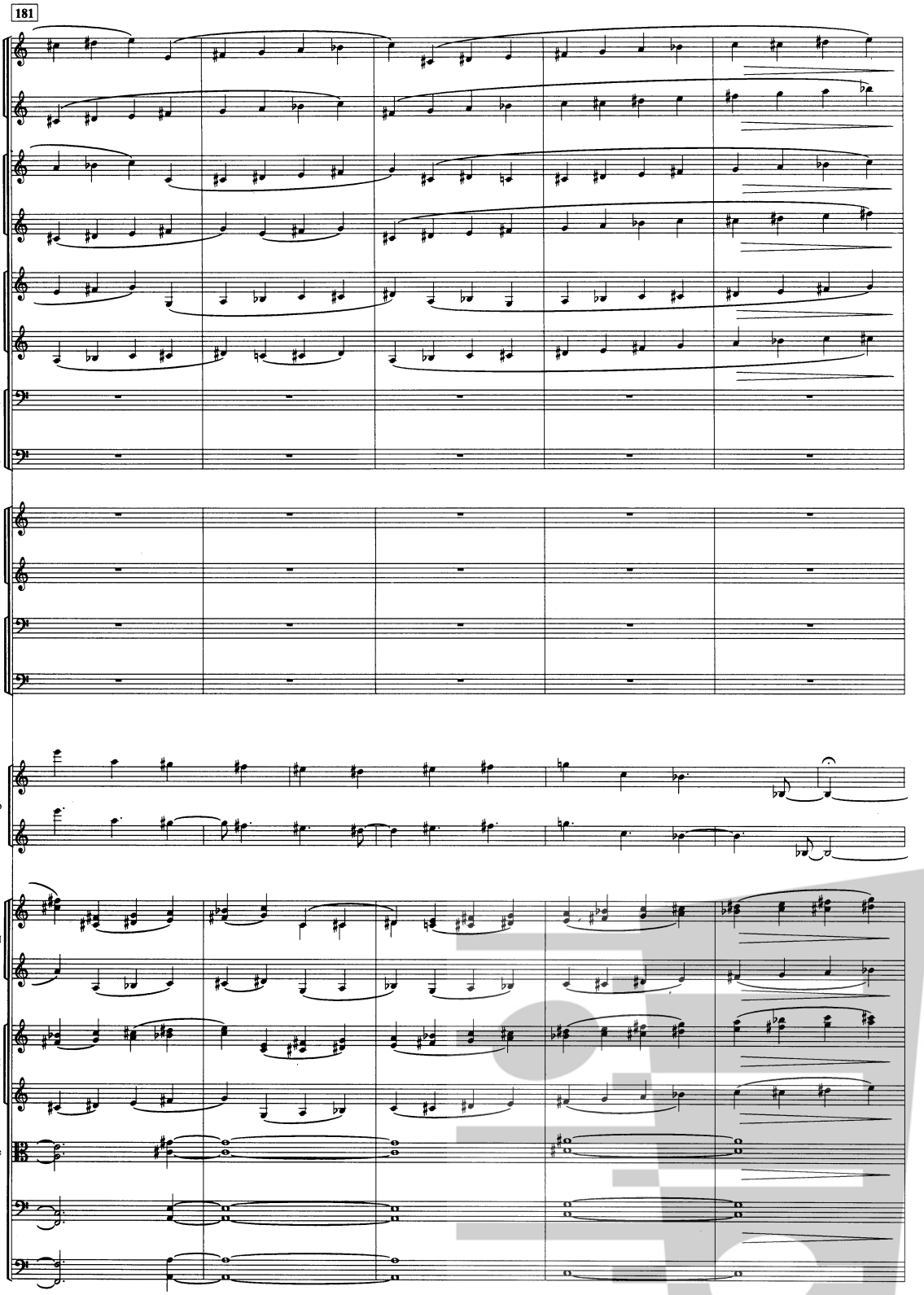

156
Vl. solo
Vle
Vc.
Cb.
160
Vl. solo
Vle
Vc.
Cb.
164
♩ = c. 80
Ob. 1.
Cl. 1.
Cfg.
Cor. 1.,2.
Tr. 1.
Tr. 2.,3.
Vl. solo
Vle
Vc.
Cb.
p
mp
con sord.
(con sord.)

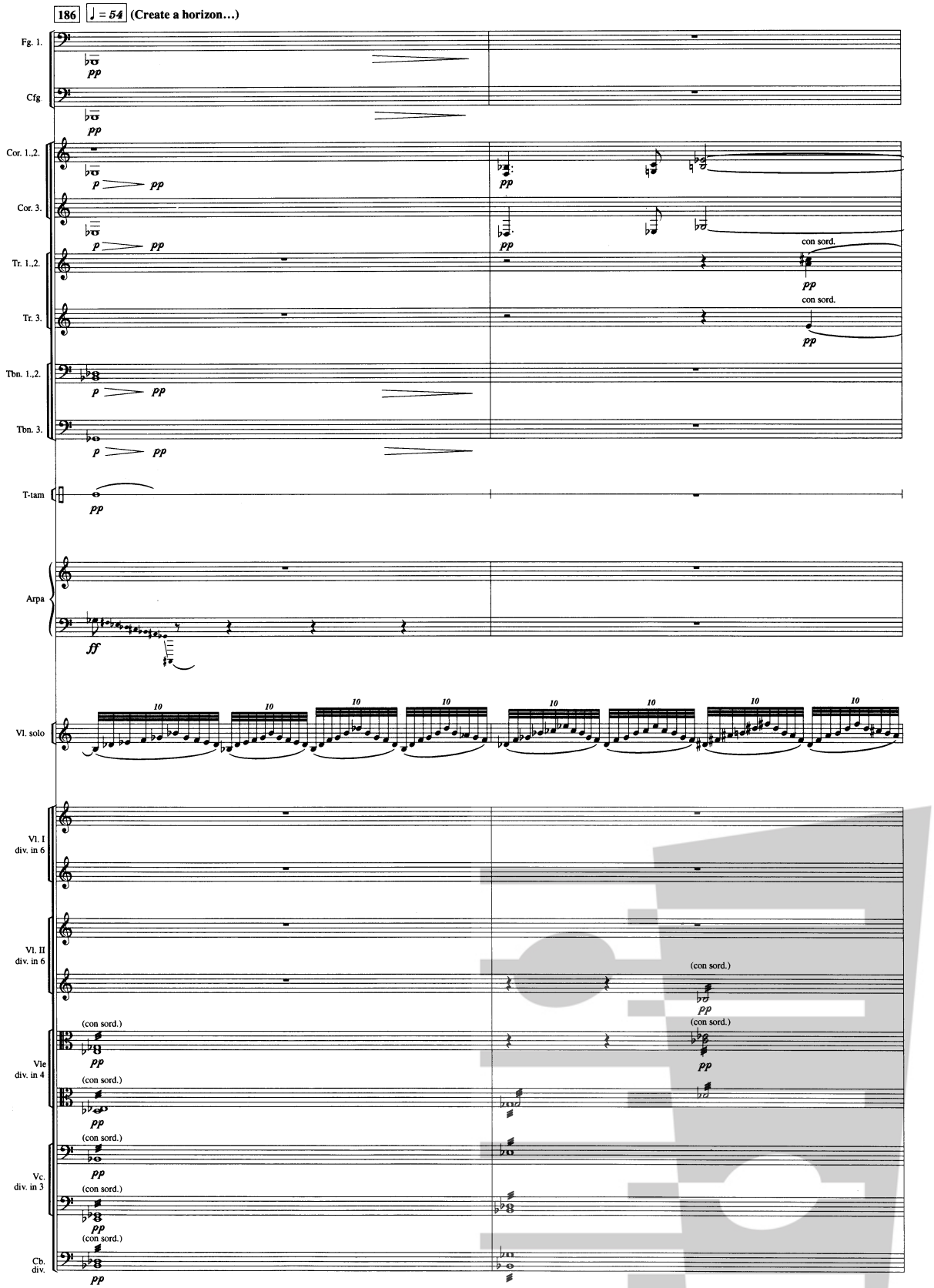

167
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Tr. 1.
Tr. 2.,3.
Cab.
Vl. solo
con sord.
Vl. I
Vl. II
Vle
Vc.
Cb.

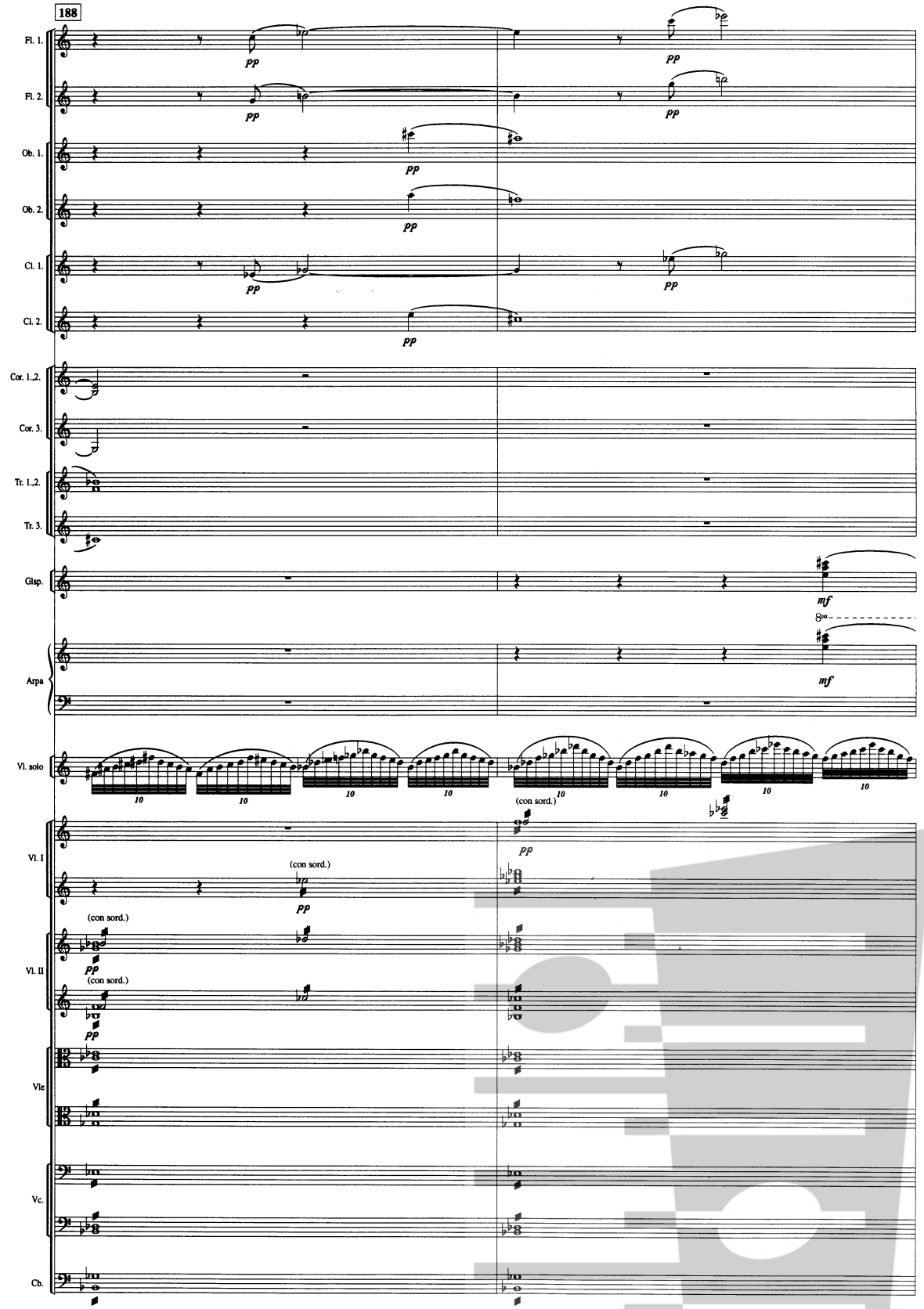

169
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Tr. 1.
Tr. 2.,3.
Cab.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
mp

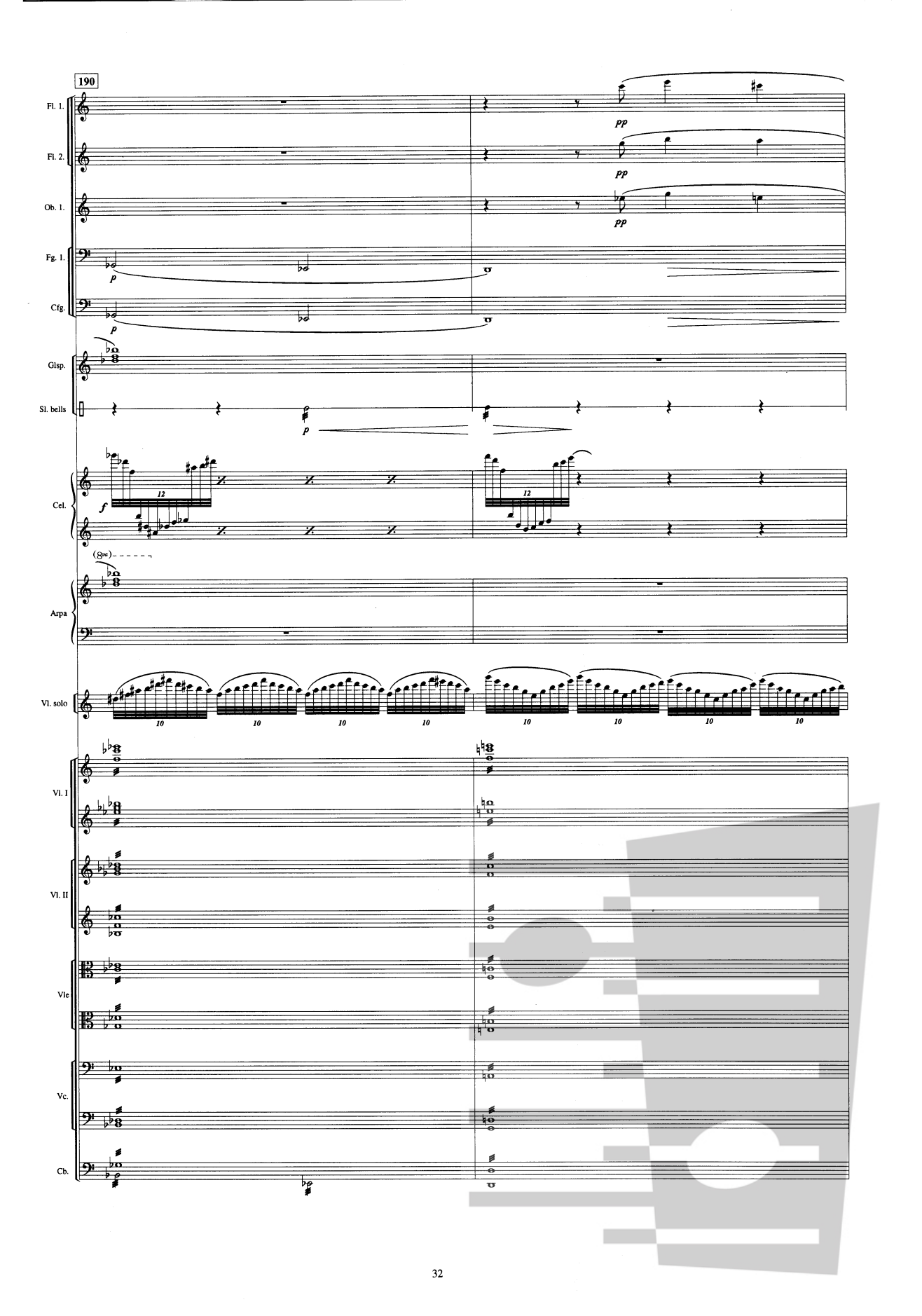

171
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Tr. 1.
Tr. 2.,3.
Cab.
Vl. solo
8va
p
(Length of notes)
(con sord.)
sub. pp
Vl. I
Vl. II
con sord.
Vle
pp
Vc.
Cb.

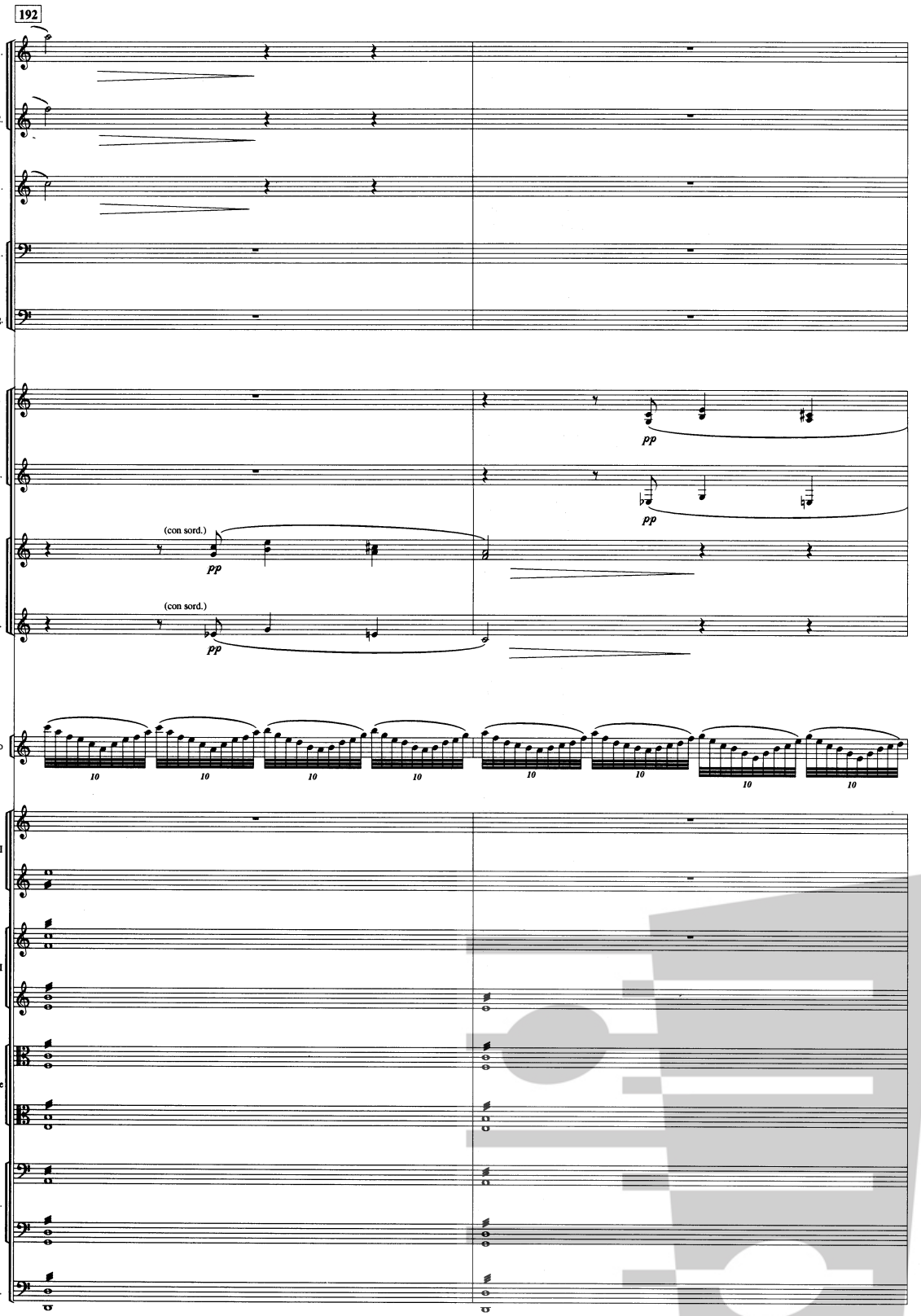

175
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
pp
Cor. 1.,2.
Cor. 3.,4.
Tbn. 1.,2.
Tbn. 3.
(8va)
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

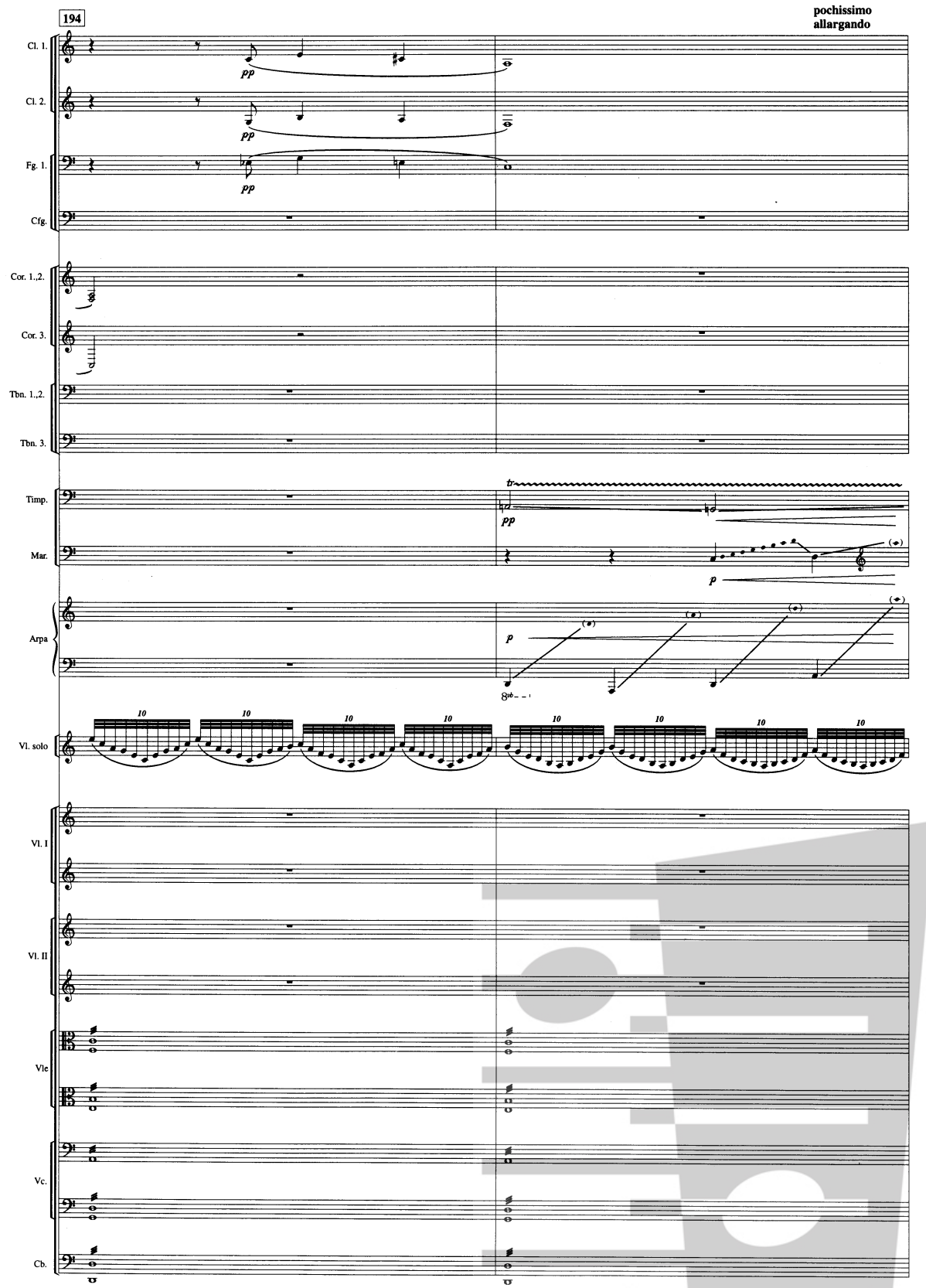

181
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tbn. 1.,2.
Tbn. 3.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

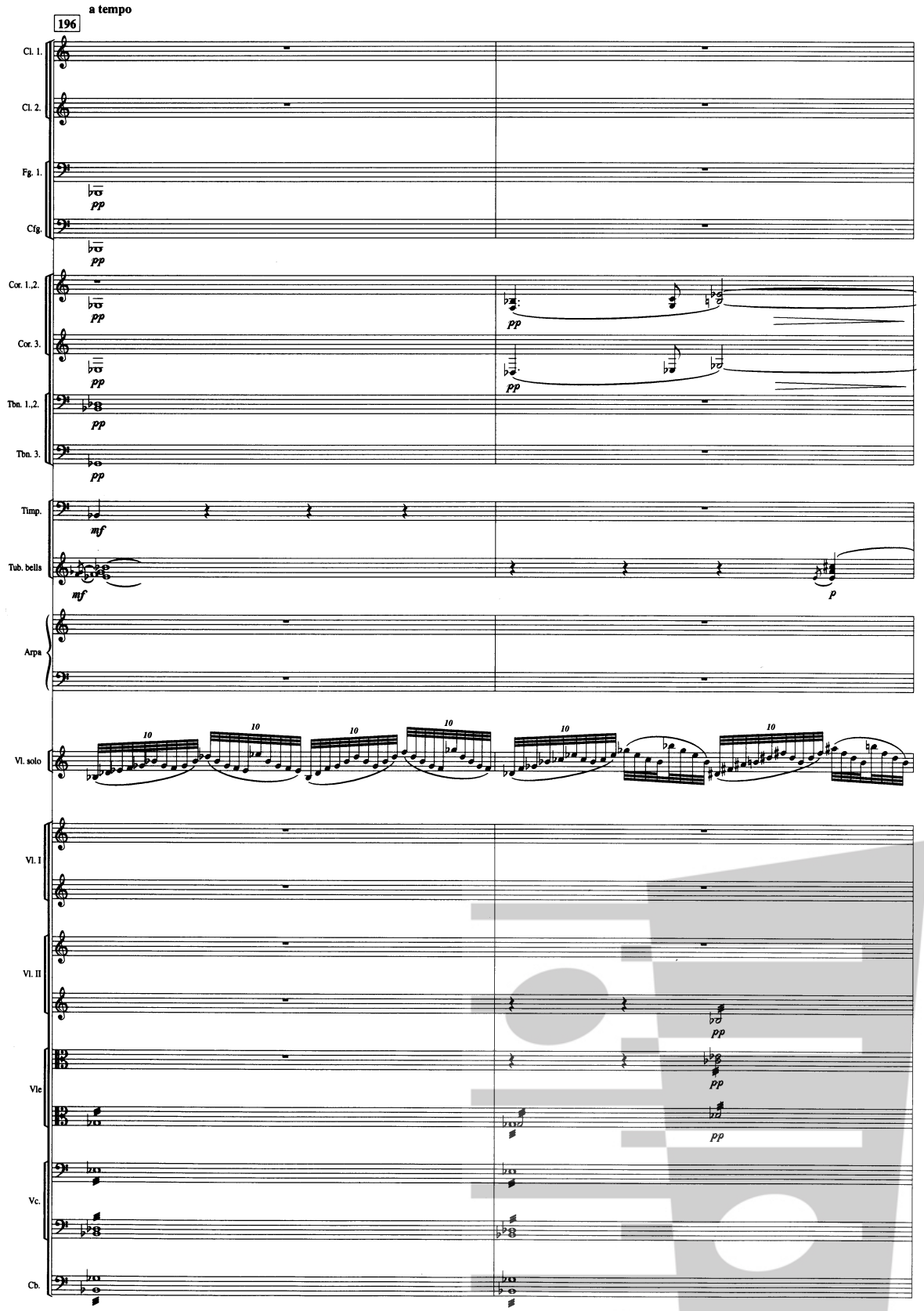

186
♩ = 54
(Create a horizon…)
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
T-tam
Arpa
Vl. solo
Vl. I
div. in 6
Vl. II
div. in 6
Vle
div. in 4
Vc.
div. in 3
Cb.
div.
con sord.
(con sord.)
pp
p
ff

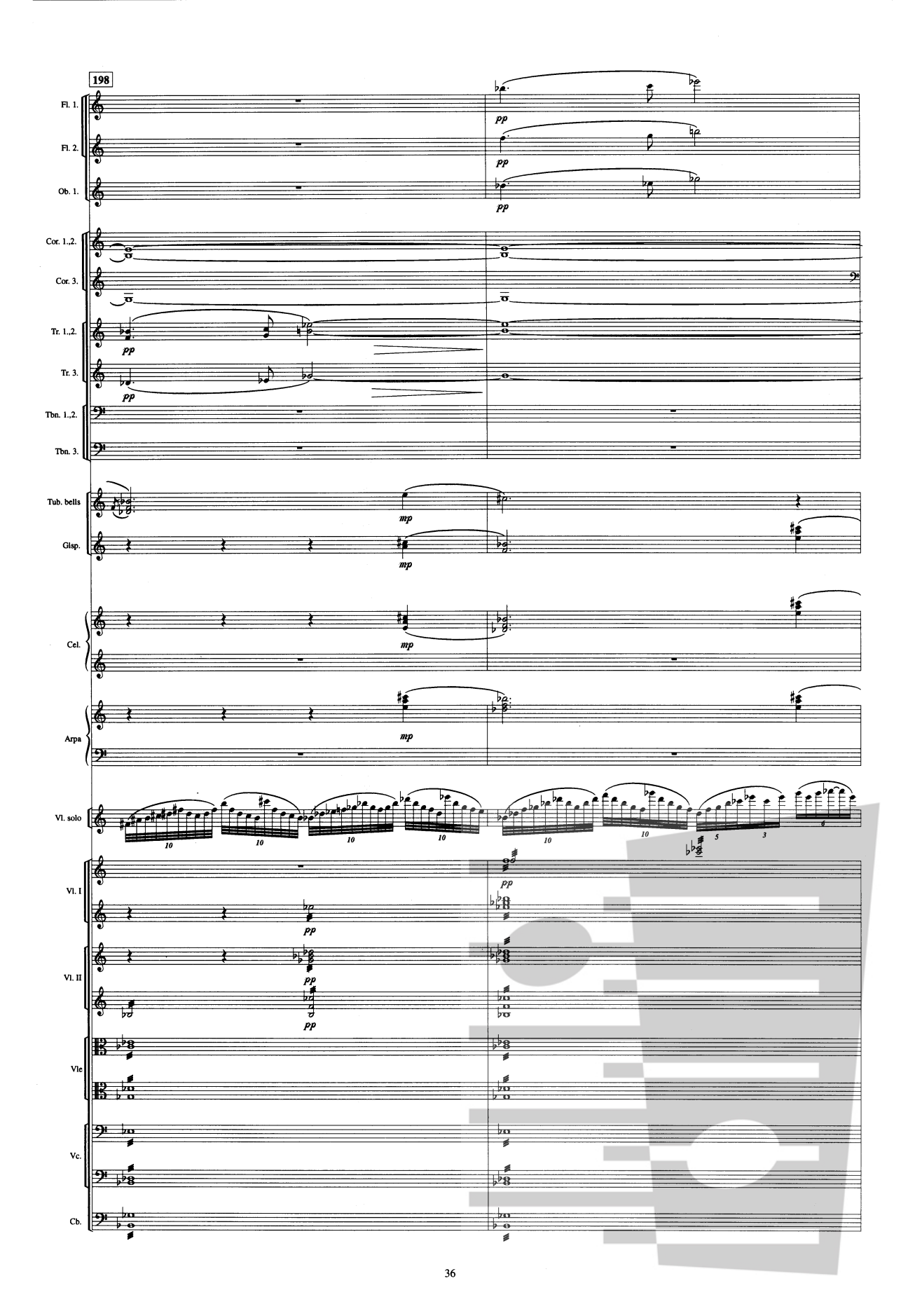

188
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Cor. 1.,2.
Cor. 3.
Tr. 1.,2.
Tr. 3.
Glsp.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
pp
mf
(con sord.)
10

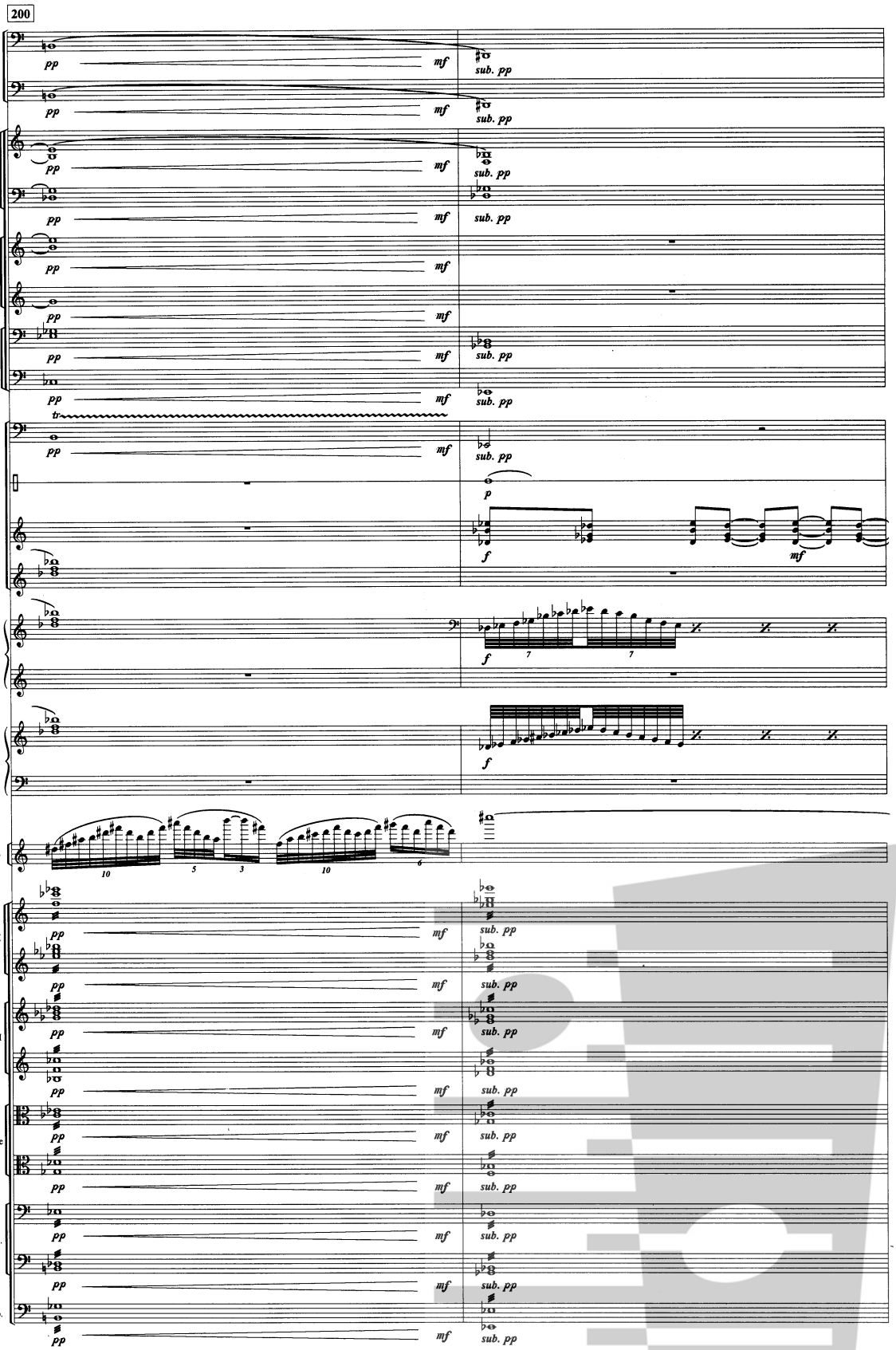

190
Fl. 1.
Fl. 2.
Ob. 1.
Fg. 1.
Cfg.
Glsp.
Sl. bells
Cel.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
pp
p
f
12
10

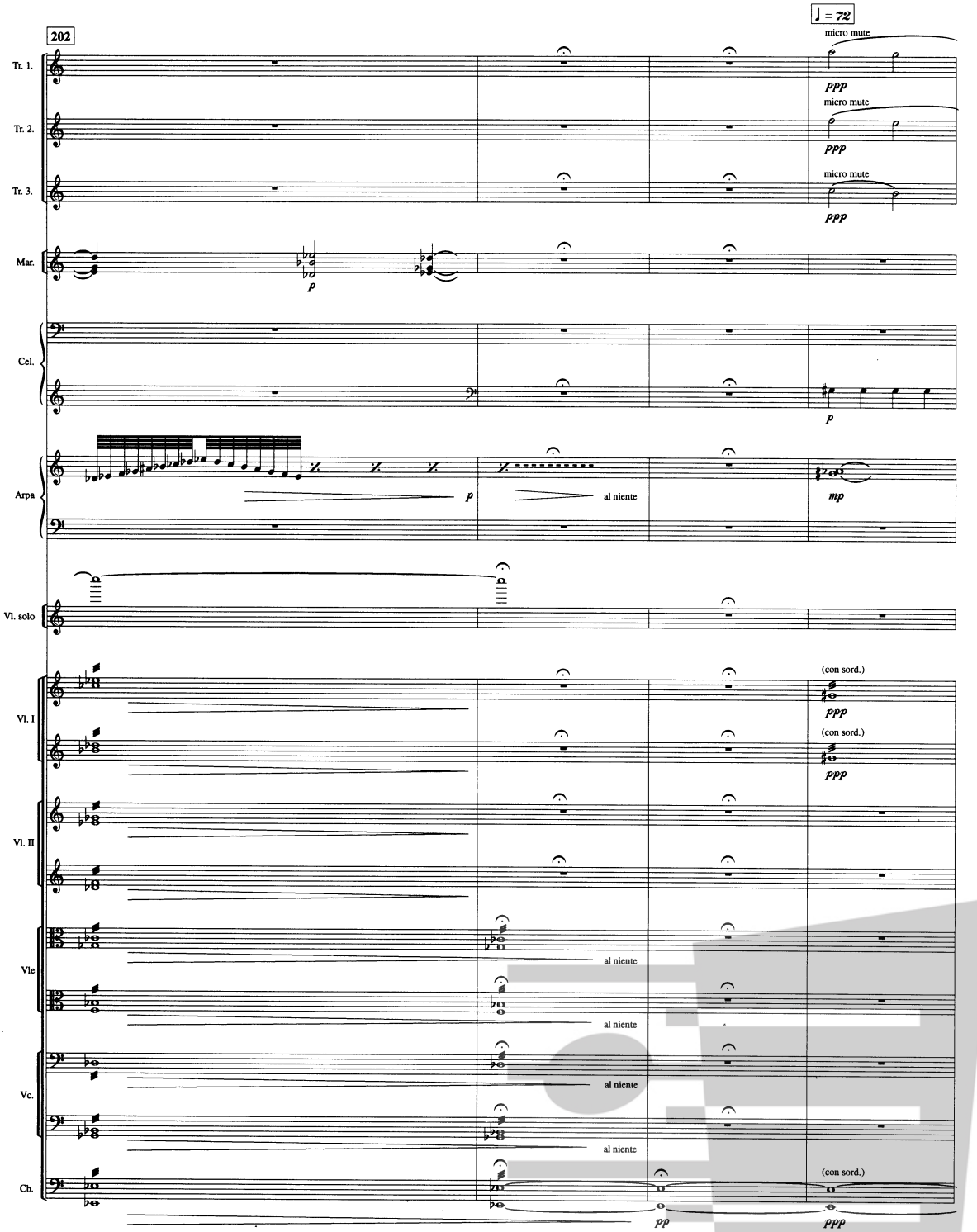

192
Fl. 1.
Fl. 2.
Ob. 1.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.
Tr. 1.,2.
Tr. 3.
(con sord.)
pp
(con sord.)
pp
pp
pp
Vl. solo
10
10
10
10
10
10
10
10
Vl. I
Vl. II
Vle
Vc.
Cb.

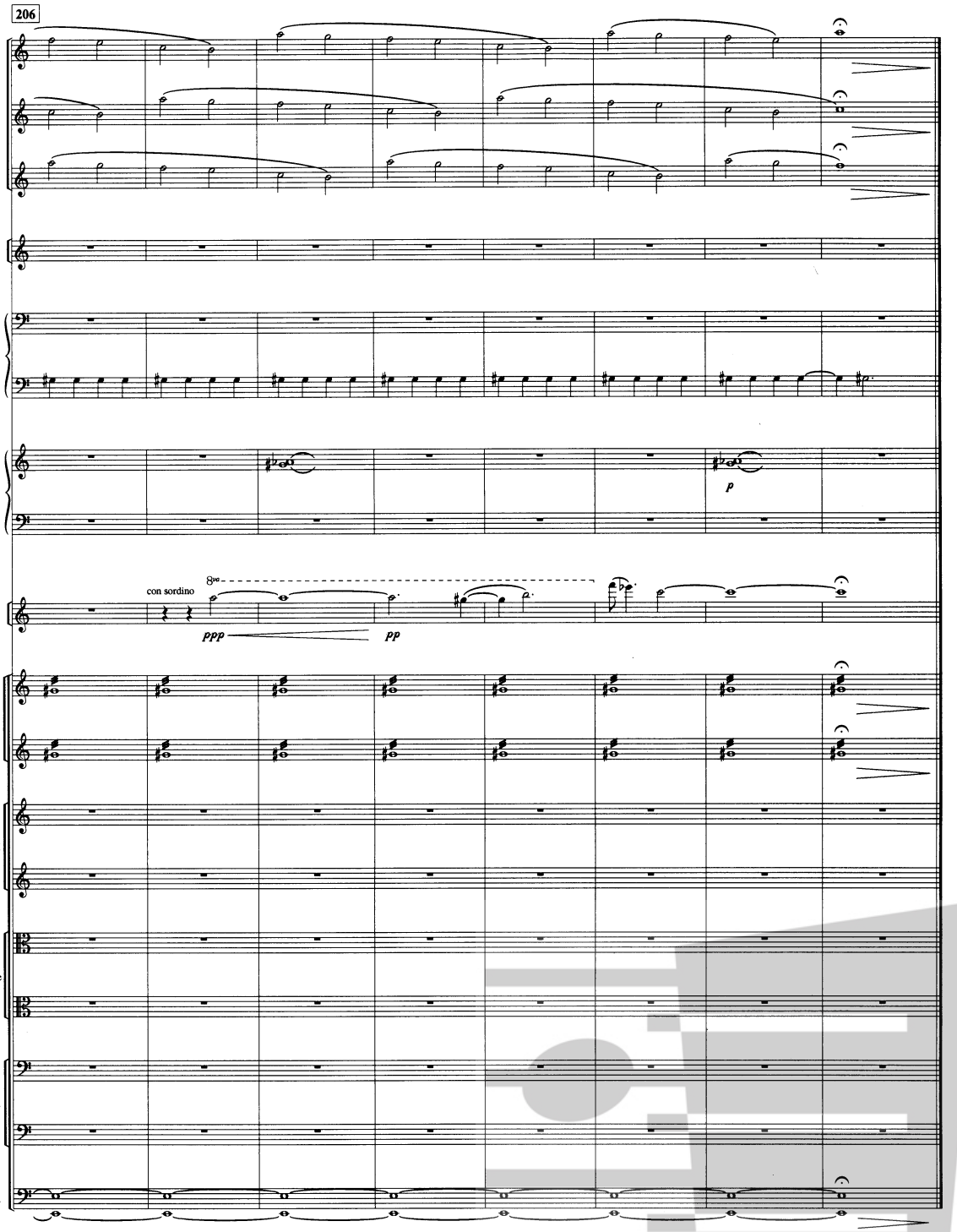

194
pochissimo
allargando
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Mar.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
pp
p
8vb
10


a tempo
196
Cl. 1.
Cl. 2.
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Tub. bells
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
pp
mf
p
10

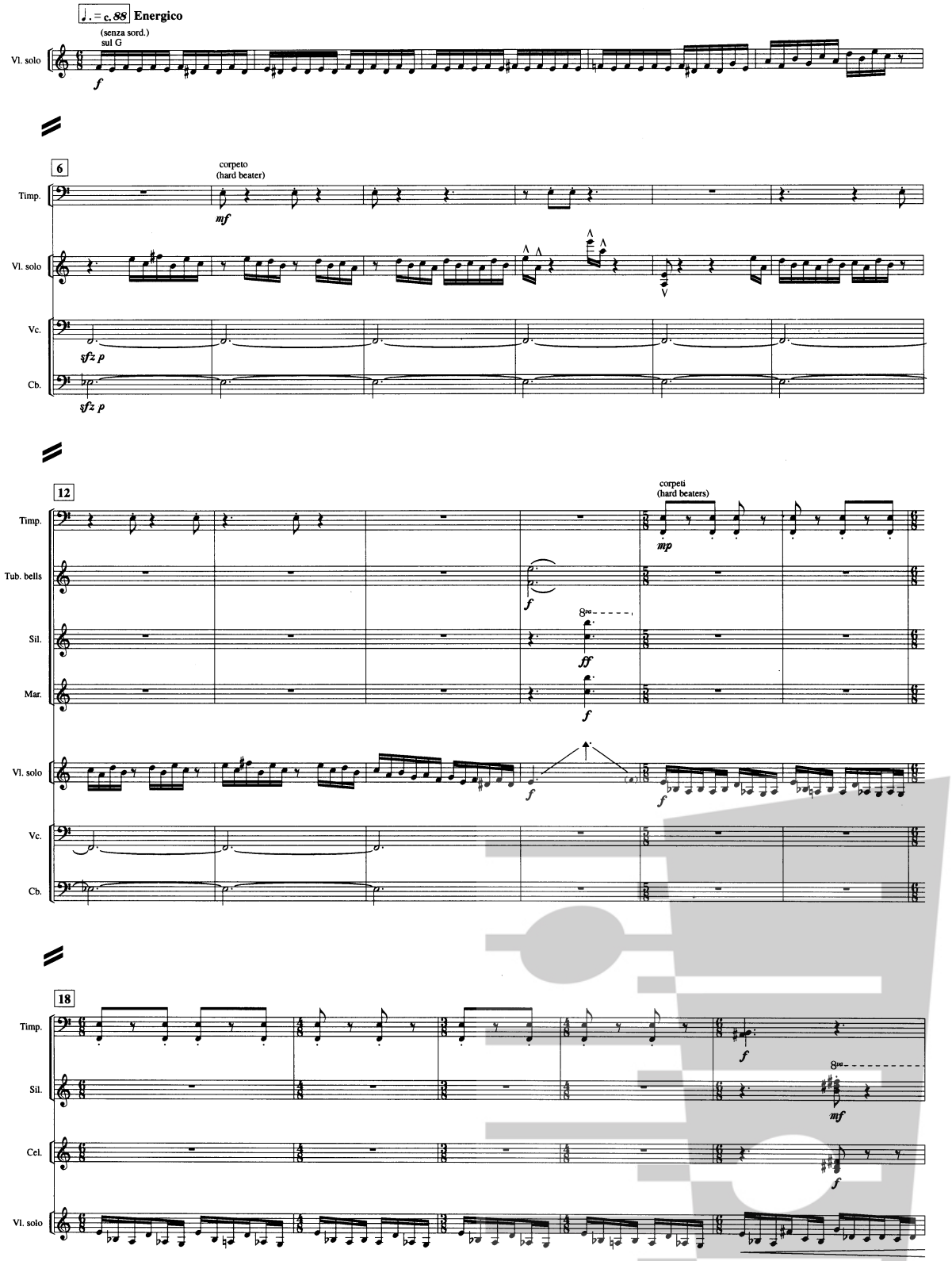

198
Fl. 1.
Fl. 2.
Ob. 1.
Cor. 1.,2.
Cor. 3.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
Tub. bells
Glsp.
Cel.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
pp
mp

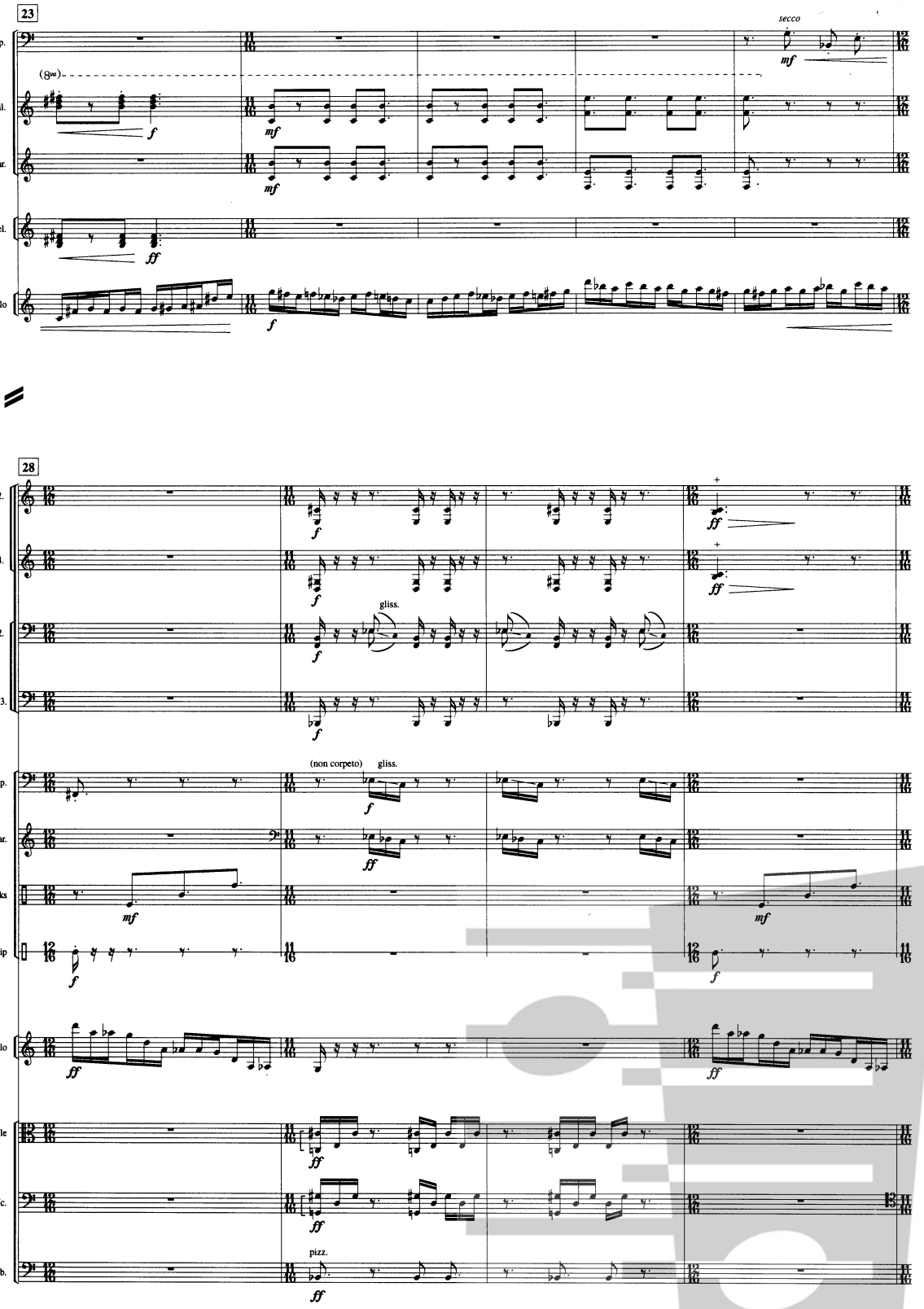

200
Fg. 1.
Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
T-tam
Mar.
Glsp.
Cel.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
pp
mf
sub. pp
tr
p
f

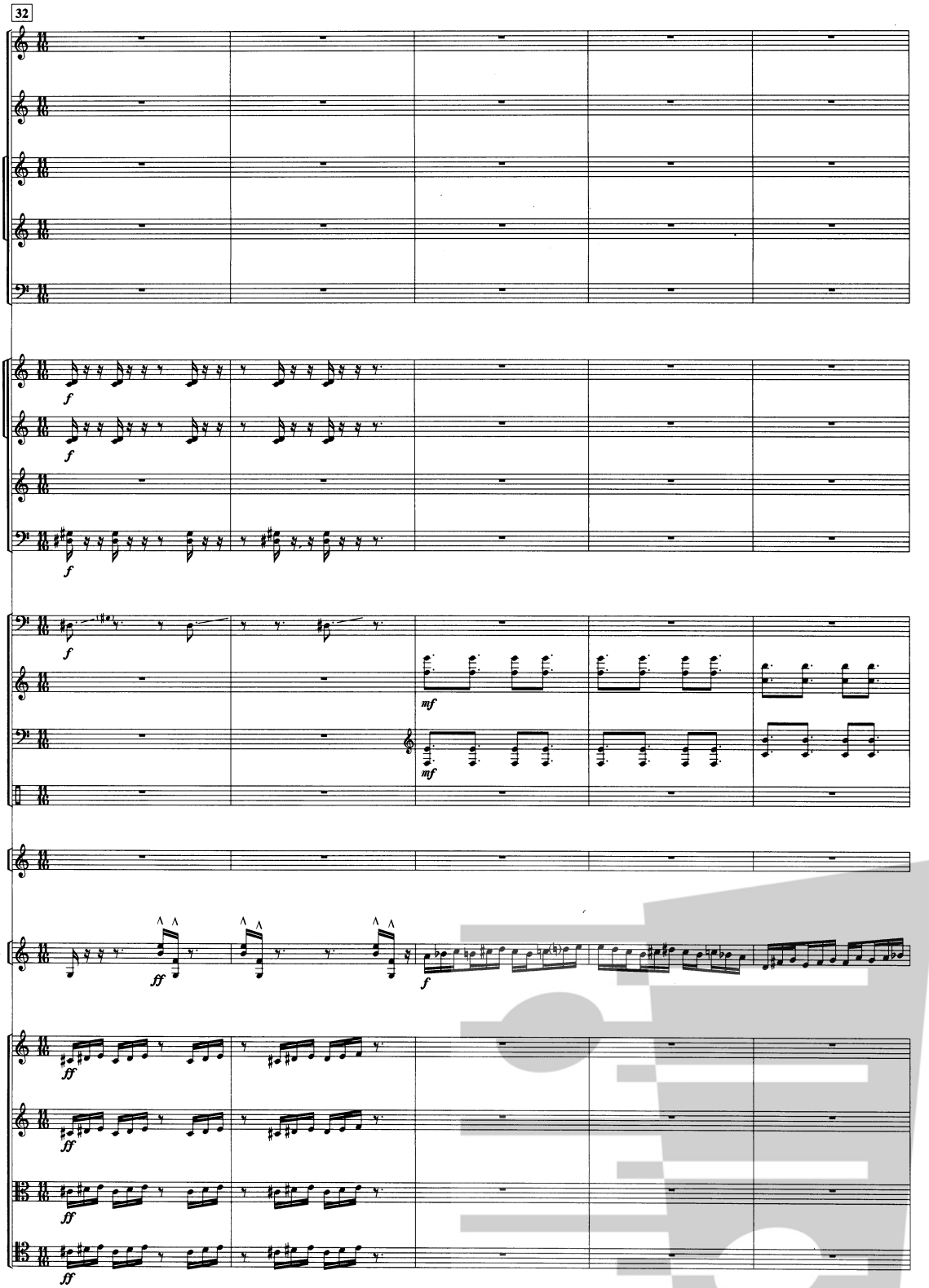

202
♩ = 72
Tr. 1.
Tr. 2.
Tr. 3.
micro mute
ppp
Mar.
p
Cel.
Arpa
al niente
mp
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
(con sord.)
pp

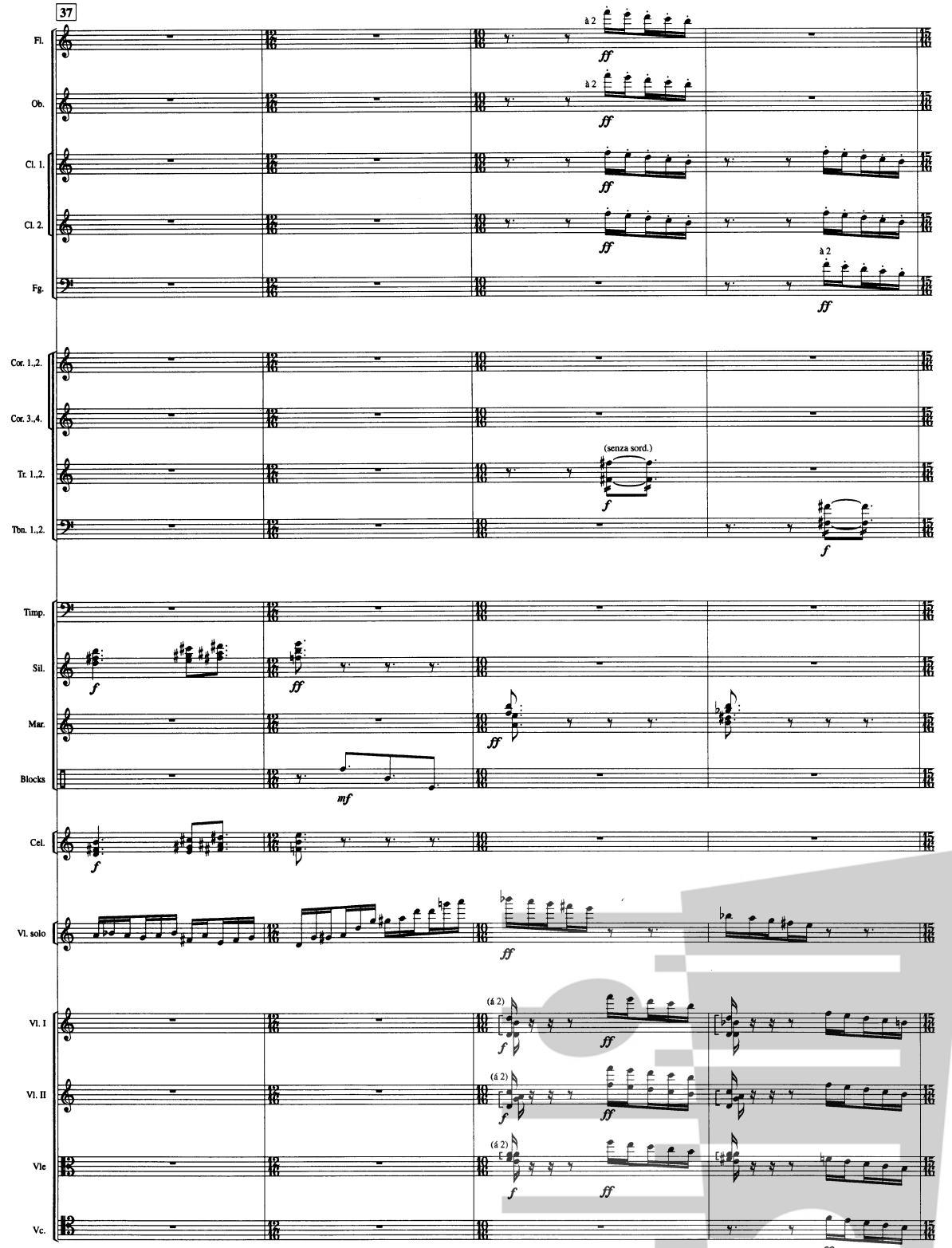

206
Tr. 1.
Tr. 2.
Tr. 3.
Mar.
Cel.
Arpa
p
Vl. solo
con sordino
8va
ppp
pp
Vl. I
Vl. II
Vle
Vc.
Cb.

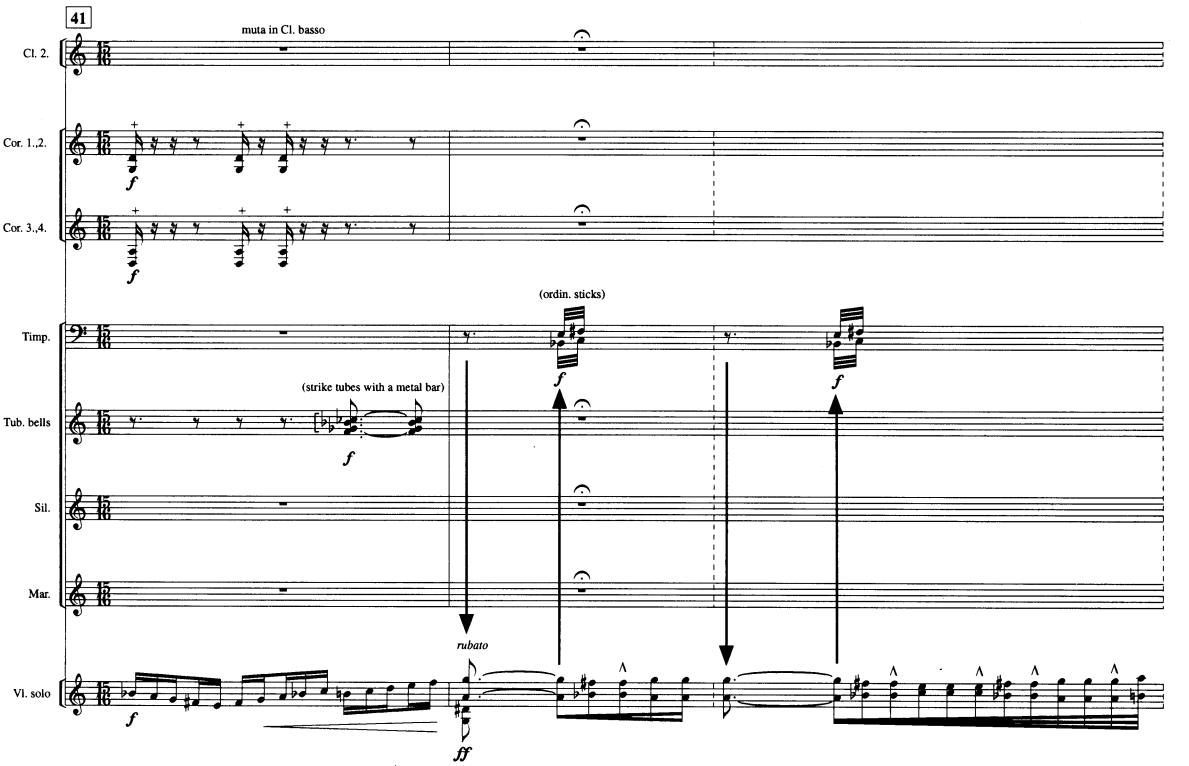
II

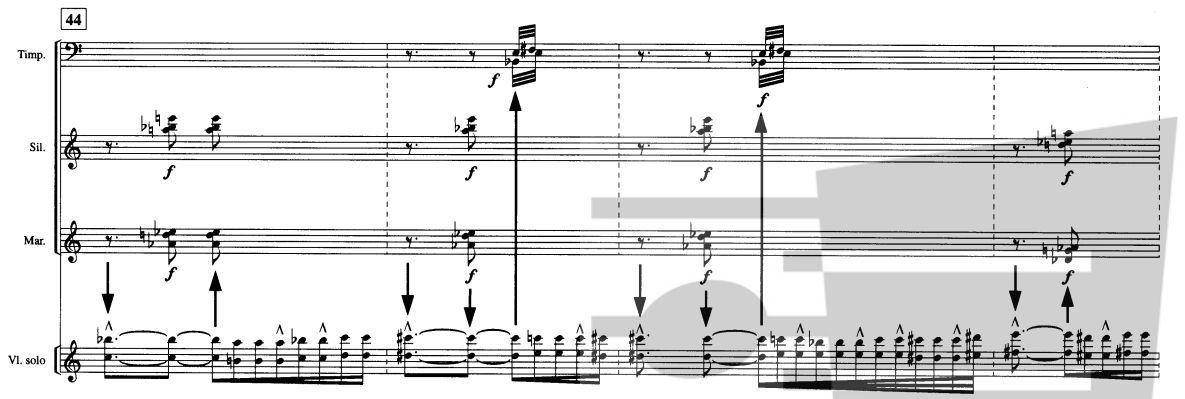

♩. = c. 88 Energico
(senza sord.)
sul G
Vl. solo
f
6
corpeto
(hard beater)
Timp.
mf
Vl. solo
Vc.
sfz p
Cb.
sfz p
12
corpeti
(hard beaters)
Timp.
mp
Tub. bells
f
Sil.
8va
ff
Mar.
f
Vl. solo
f
f
Vc.
Cb.
18
Timp.
f
Sil.
8va
mf
Cel.
f
Vl. solo

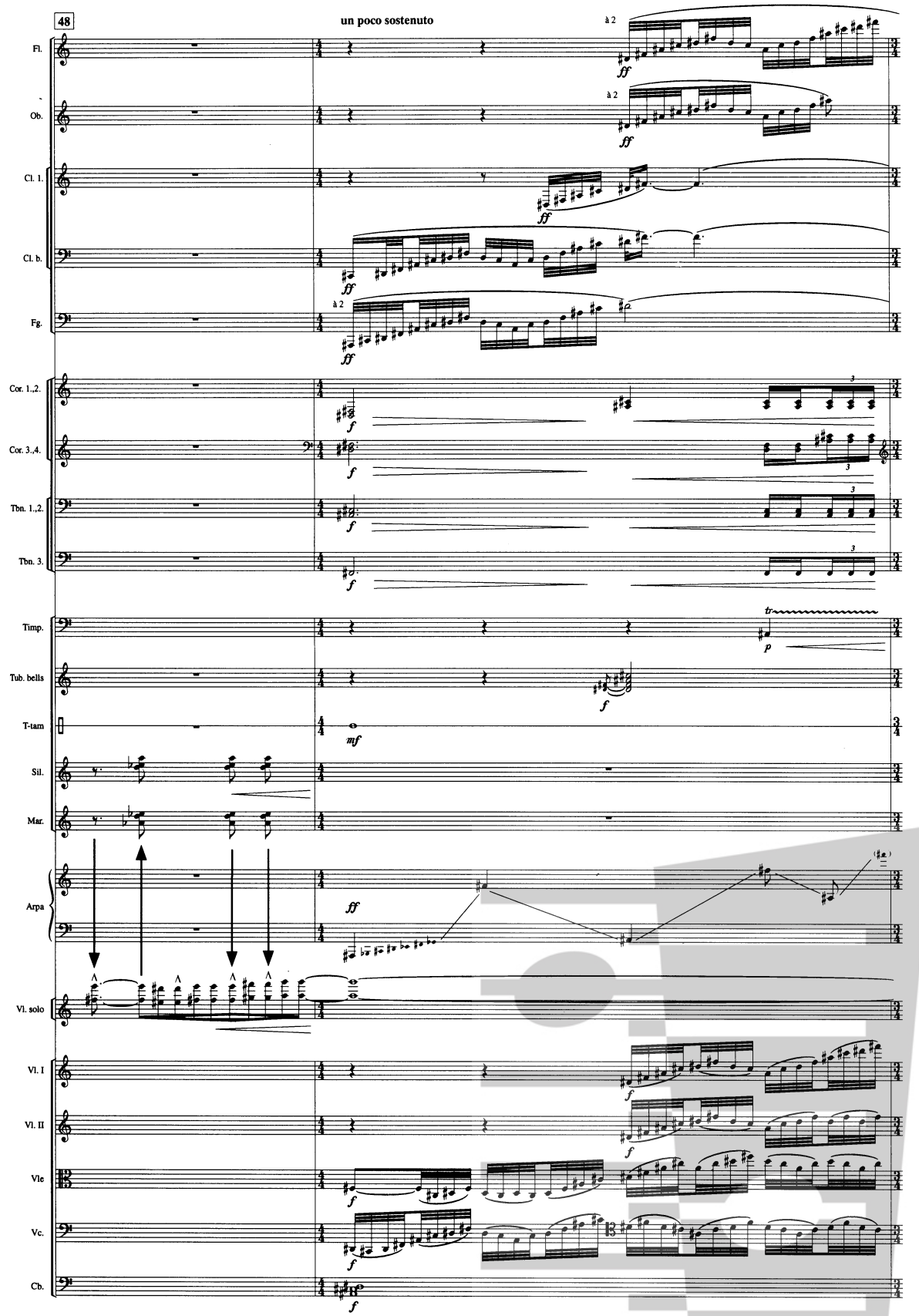

23
secco
Timp.
(8va)
Sil.
Mar.
Cel.
Vl. solo
28
Cor. 1.,2.
Cor. 3.,4.
gliss.
Tbn. 1.,2.
Tbn. 3.
(non corpeto)
gliss.
Timp.
Mar.
Blocks
Whip
Vl. solo
Vle
Vc.
pizz.
Cb.

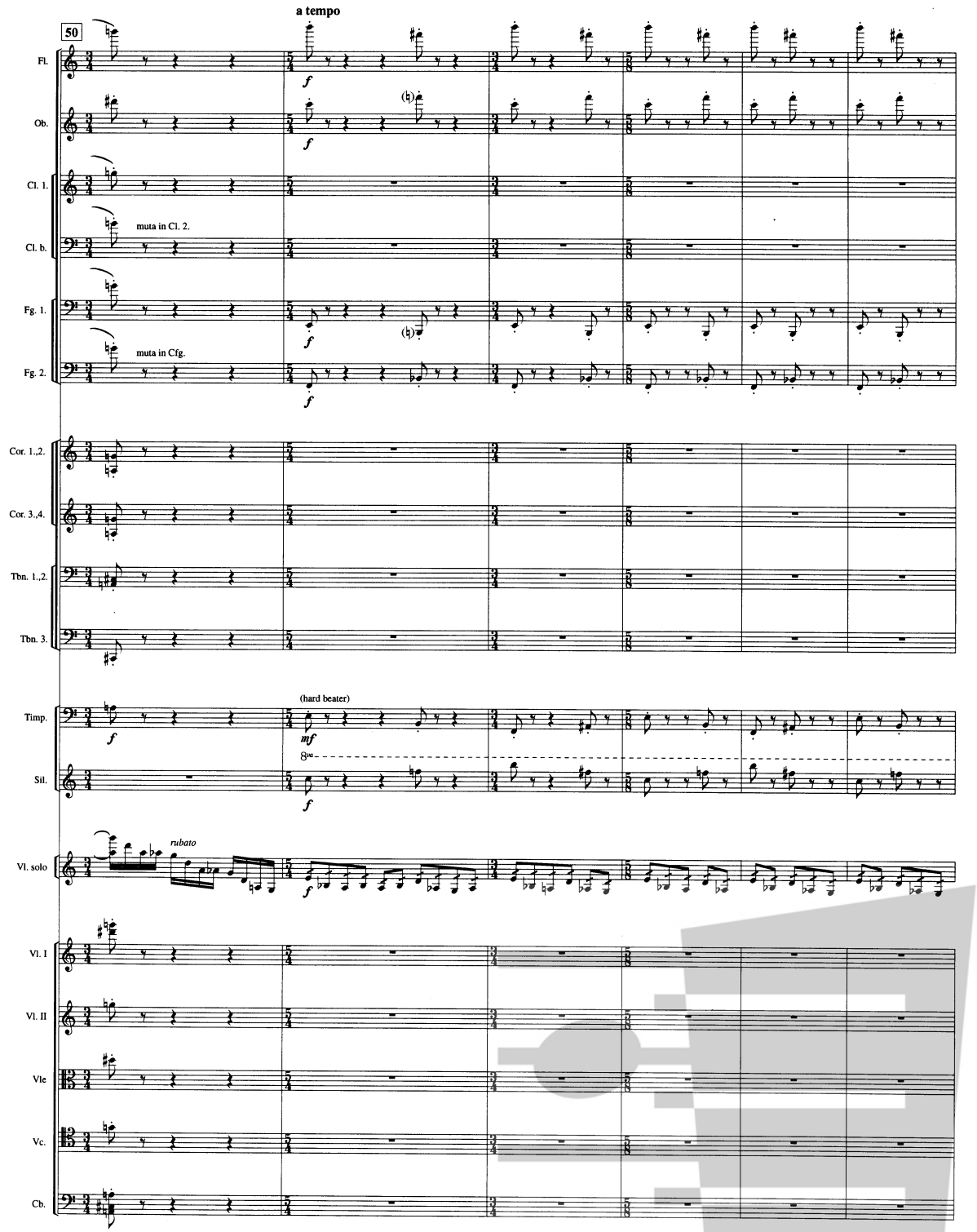

32
Fl.
Ob.
Cl. 1.
Cl. 2.
Fg.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tbn. 1.,2.
Timp.
Sil.
Mar.
Blocks
Cel.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
f
mf
ff

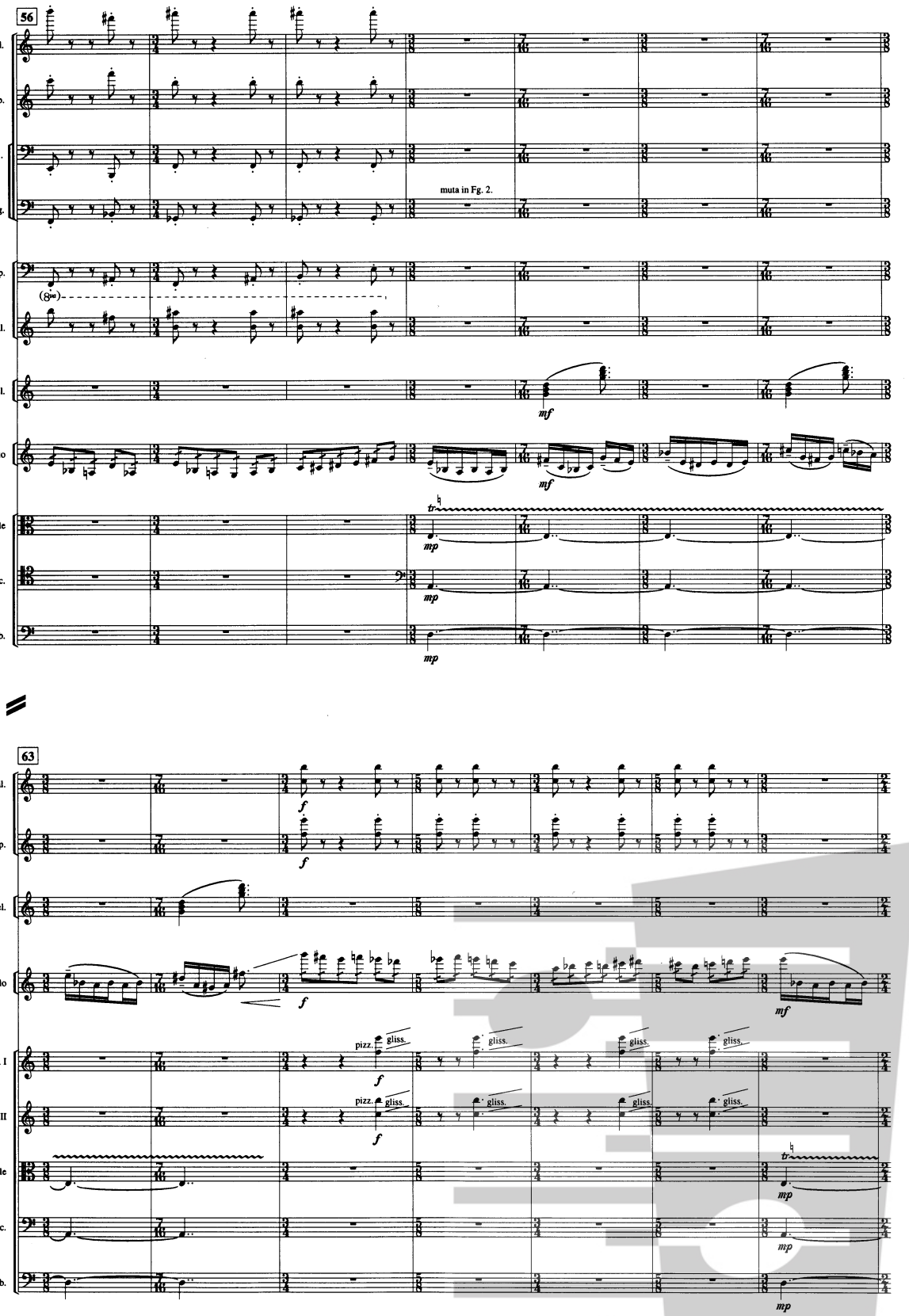

37
Fl.
Ob.
Cl. 1.
Cl. 2.
Fg.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tbn. 1.,2.
Timp.
Sil.
Mar.
Blocks
Cel.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
à 2
(senza sord.)
(á 2)

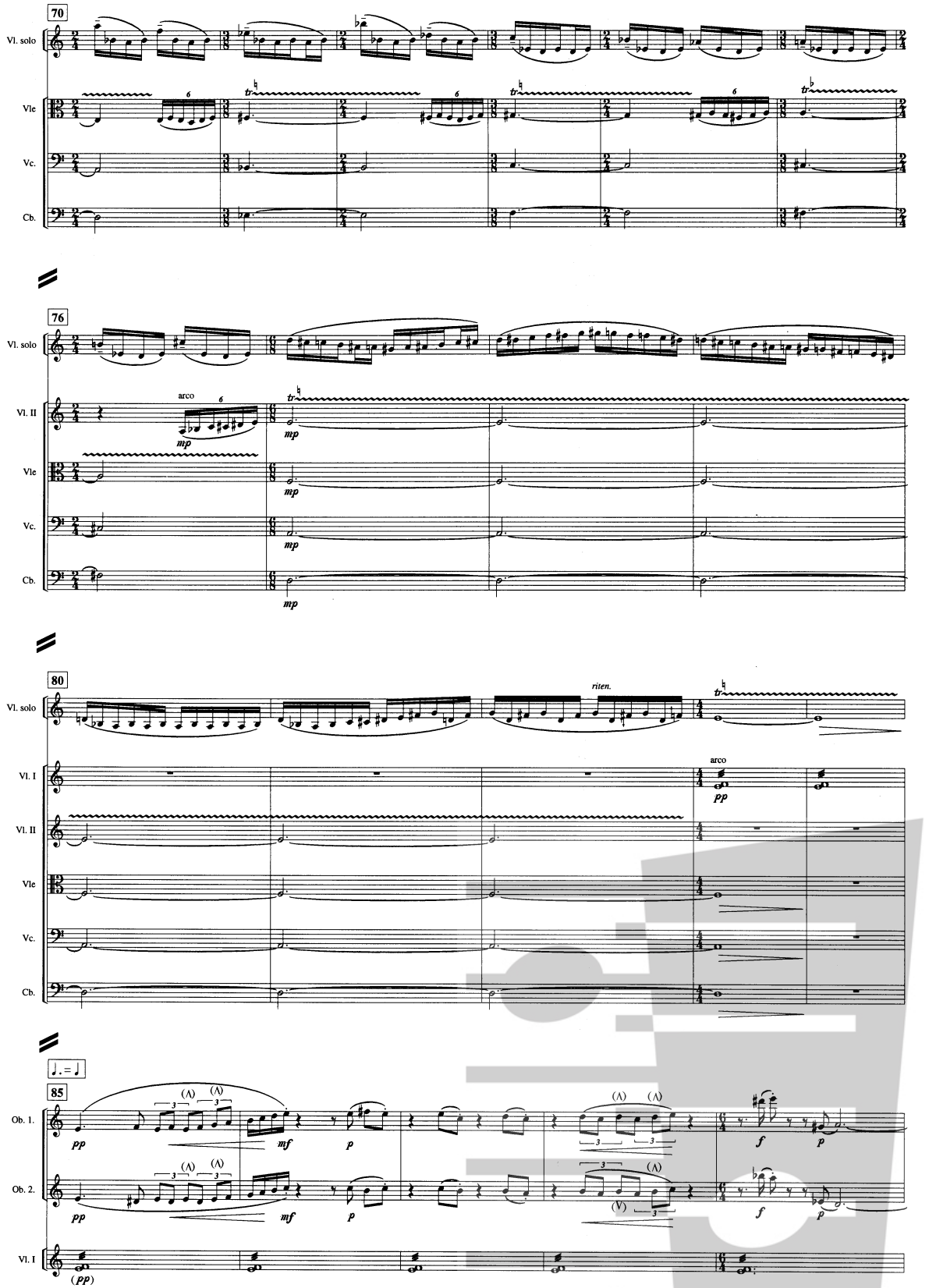

41
muta in Cl. basso
Cl. 2.
Cor. 1.,2.
Cor. 3.,4.
Timp.
(ordin. sticks)
(strike tubes with a metal bar)
Tub. bells
Sil.
Mar.
rubato
Vl. solo

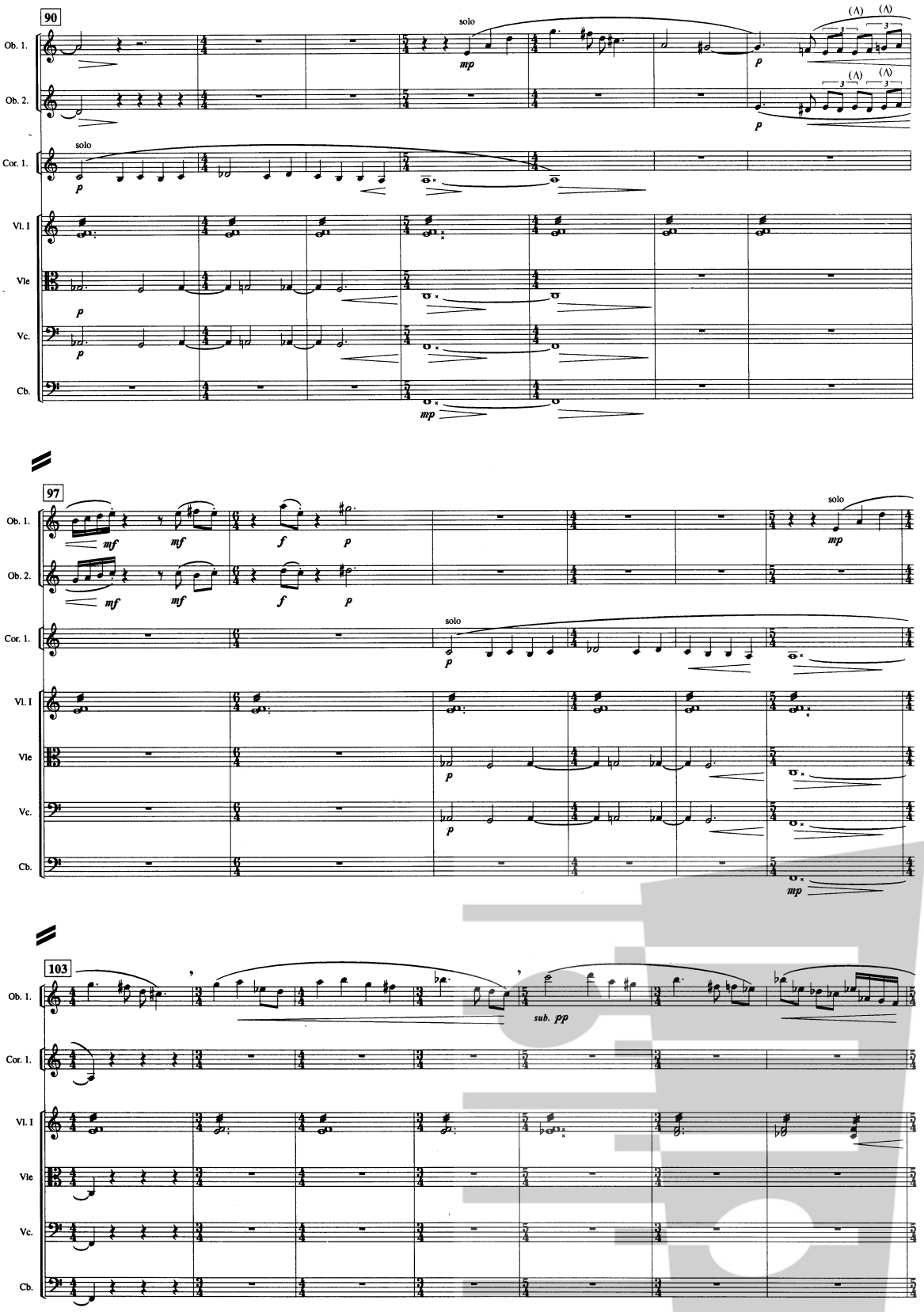

44
Timp.
Sil.
Mar.
Vl. solo

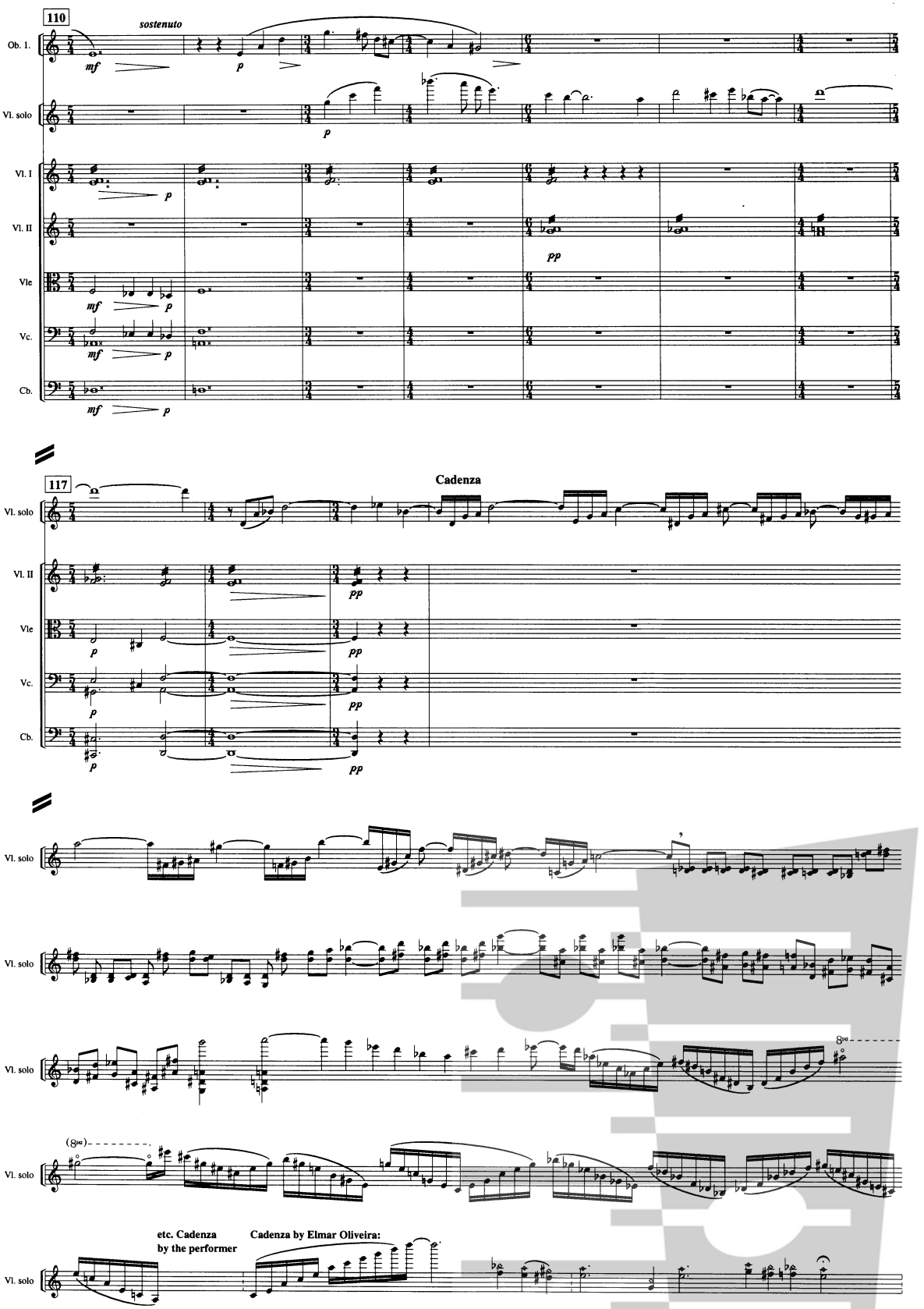

48
un poco sostenuto
Fl.
Ob.
Cl. 1.
Cl. b.
Fg.
Cor. 1.,2.
Cor. 3.,4.
Tbn. 1.,2.
Tbn. 3.
Timp.
Tub. bells
T-tam
Sil.
Mar.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
à 2
ff
f
mf
p
tr

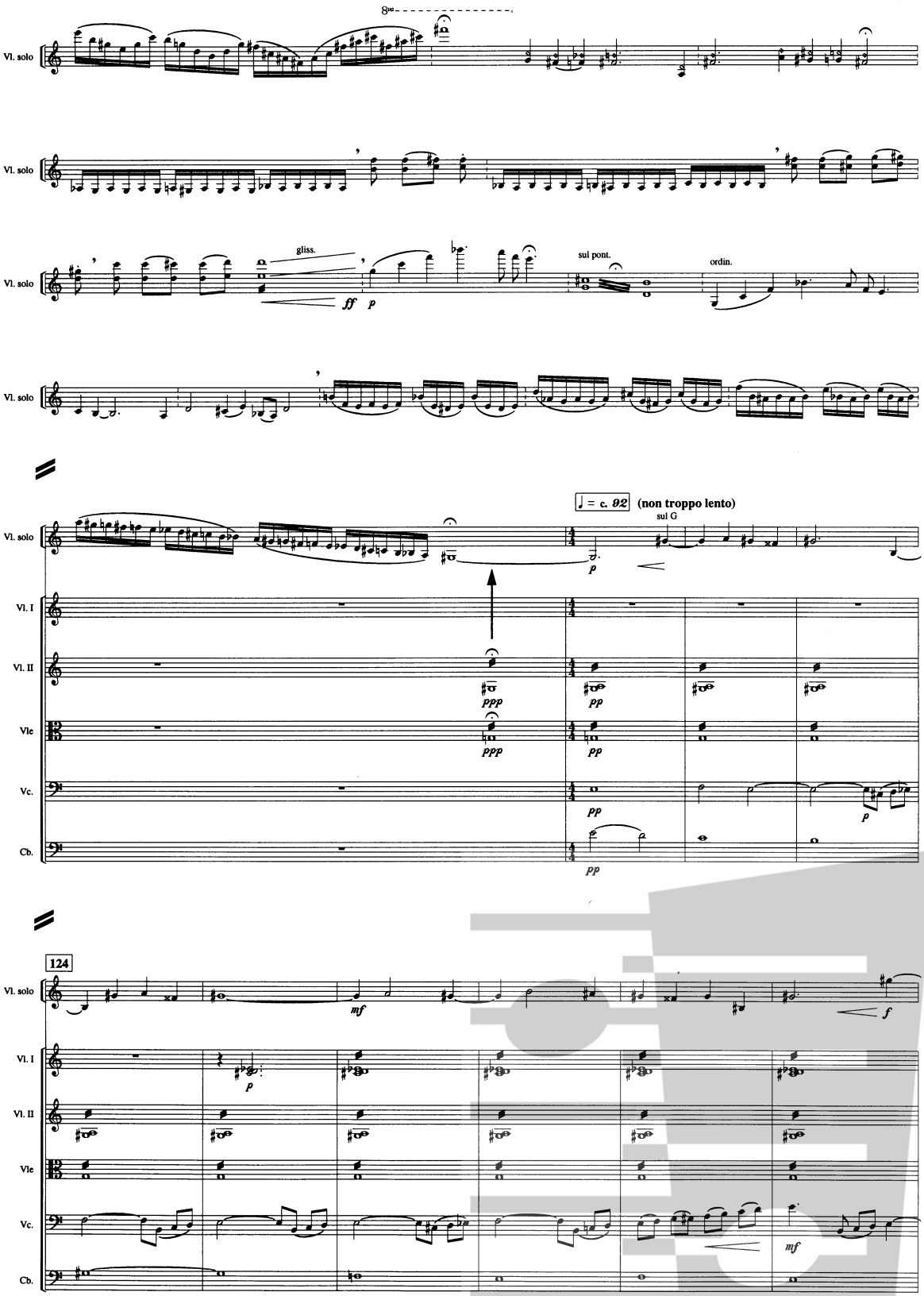

a tempo
50
Fl.
Ob.
Cl. 1.
Cl. b.
muta in Cl. 2.
Fg. 1.
Fg. 2.
muta in Cfg.
Cor. 1.,2.
Cor. 3.,4.
Tbn. 1.,2.
Tbn. 3.
Timp.
(hard beater)
Sil.
Vl. solo
rubato
Vl. I
Vl. II
Vle
Vc.
Cb.

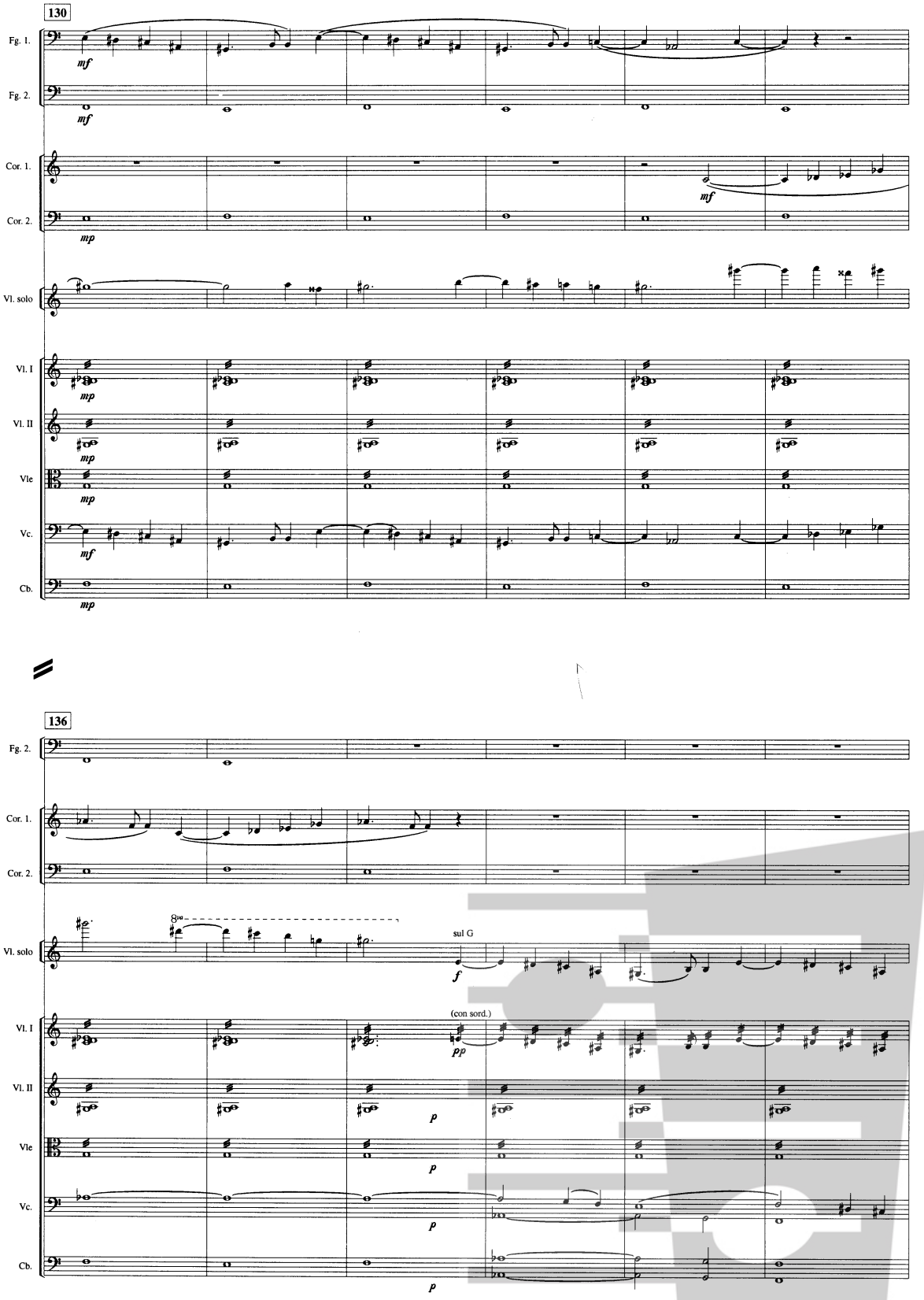

56
Fl.
Ob.
Fg. 1.
Cfg.
muta in Fg. 2.
Timp.
(8va)
Sil.
Cel.
mf
Vl. solo
mf
Vle
tr
mp
Vc.
mp
Cb.
mp
63
Sil.
f
Glsp.
f
Cel.
Vl. solo
f
mf
Vl. I
pizz.
gliss.
f
Vl. II
pizz.
gliss.
f
Vle
tr
mp
Vc.
mp
Cb.
mp

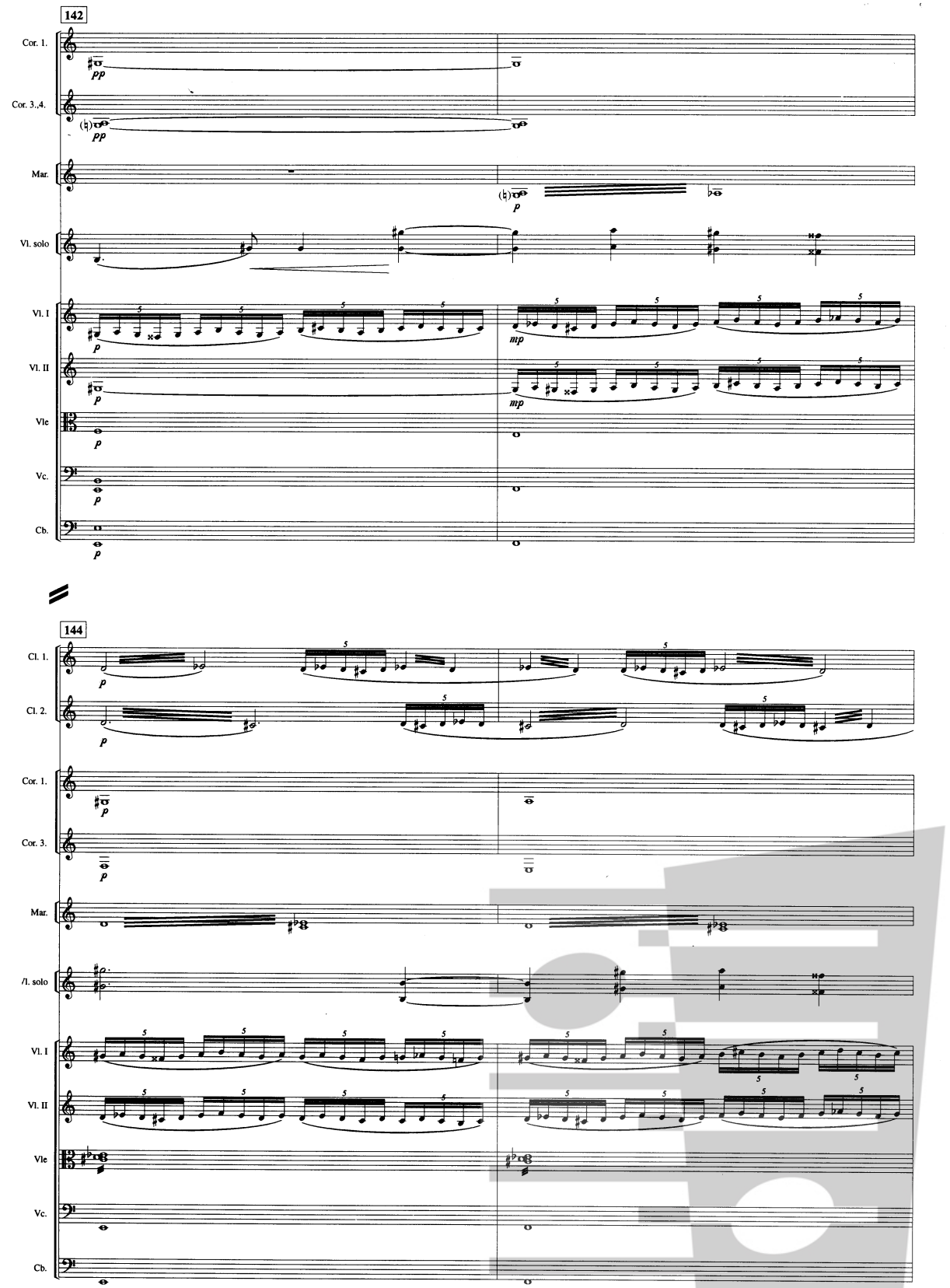

70
Vl. solo
Vle
Vc.
Cb.
76
Vl. solo
Vl. II
arco
mp
Vle
Vc.
Cb.
80
Vl. solo
riten.
Vl. I
arco
pp
Vl. II
Vle
Vc.
Cb.
♩.=♩
85
Ob. 1.
pp
mf
p
f
p
Ob. 2.
pp
mf
p
f
p
Vl. I
(pp)

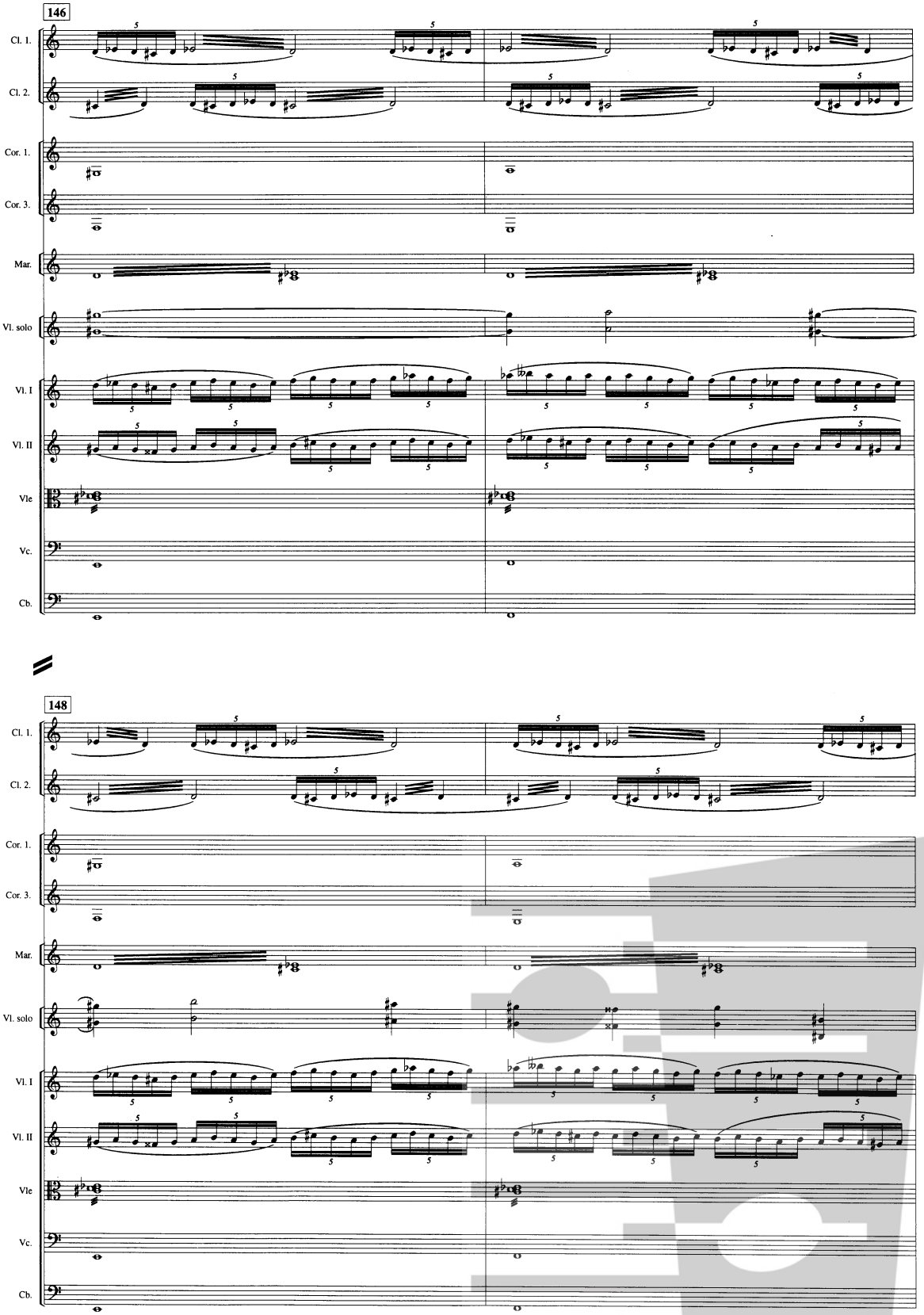

90
Ob. 1.
Ob. 2.
Cor. 1.
Vl. I
Vle
Vc.
Cb.
solo
mp
p
97
mf
f
103
sub. pp

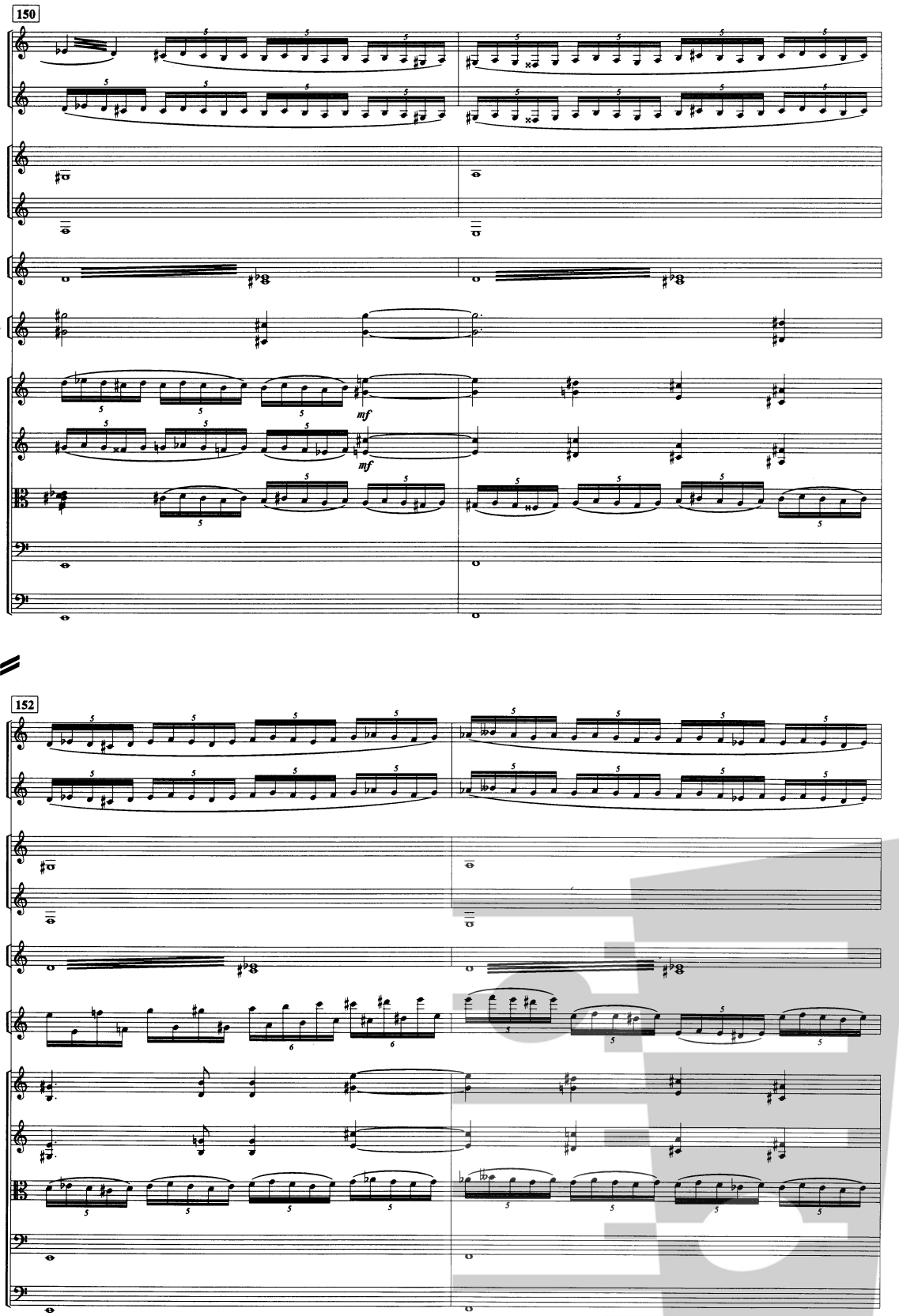

110
sostenuto
Ob. I.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
117
Cadenza
etc. Cadenza
by the performer
Cadenza by Elmar Oliveira:

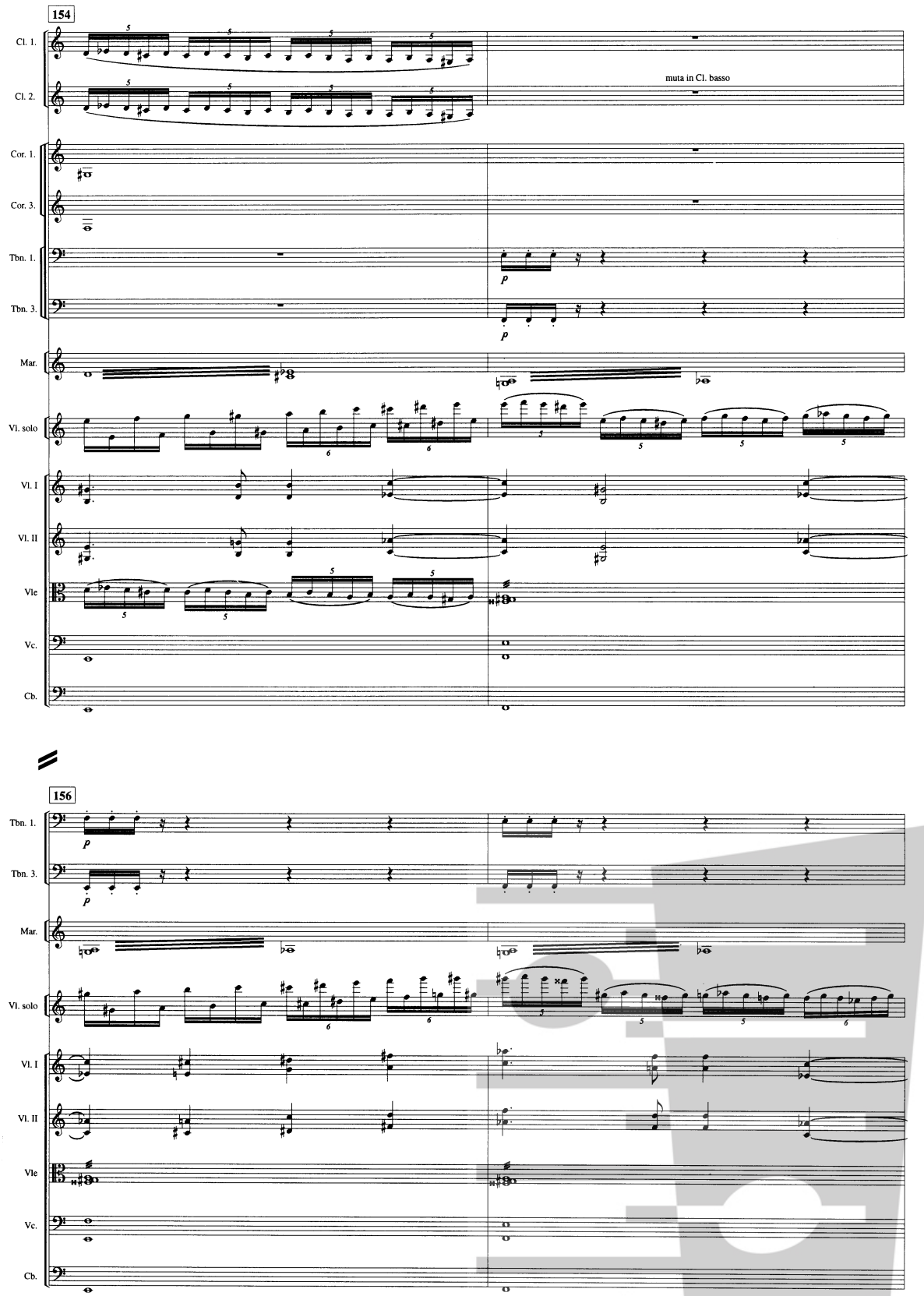

Vl. solo
gliss.
ff
p
sul pont.
ordin.
♩ = c. 92
(non troppo lento)
sul G
Vl. I
Vl. II
Vle
Vc.
Cb.
ppp
pp
124
mf
f

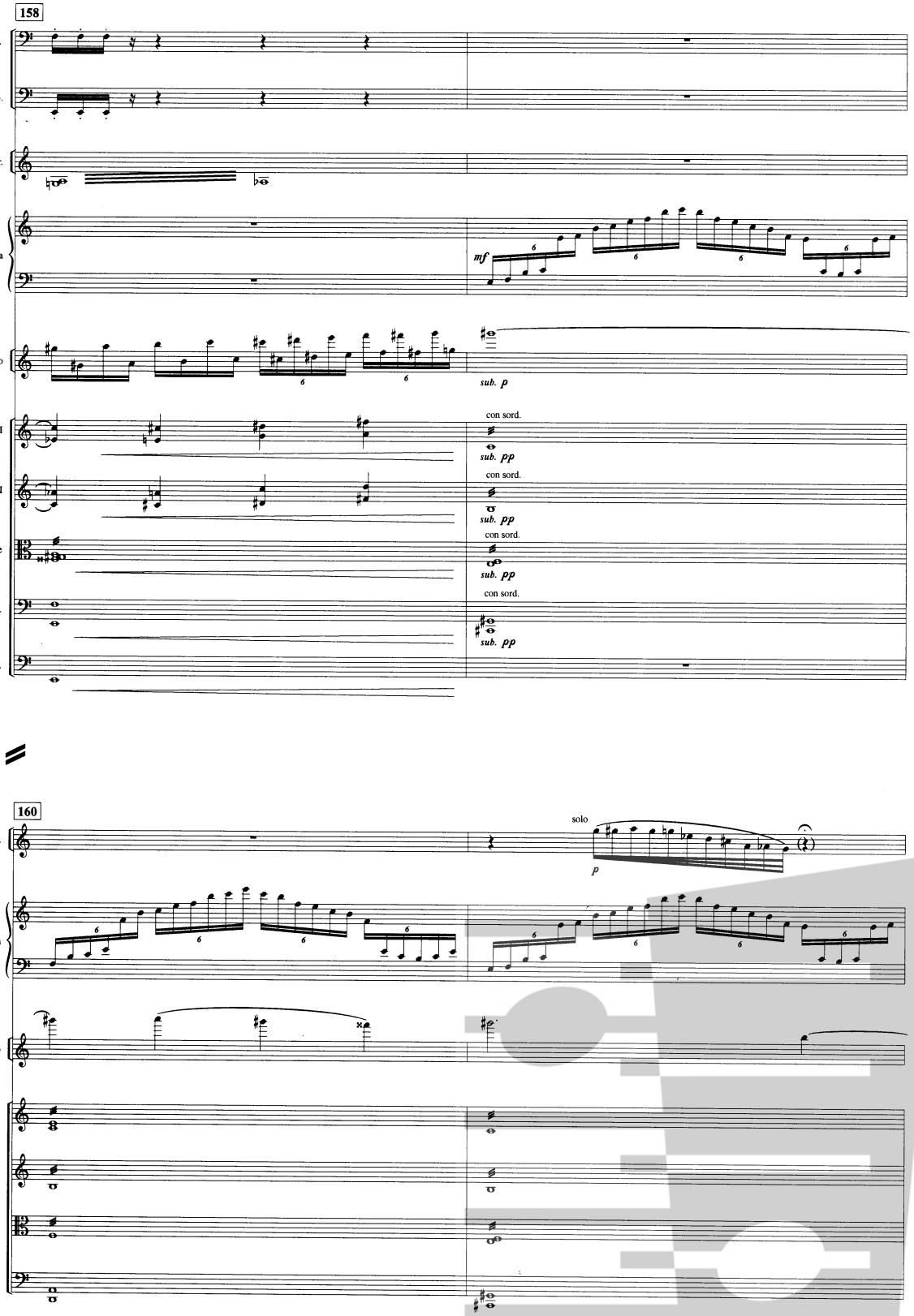

130
Fg. 1.
Fg. 2.
Cor. 1.
Cor. 2.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
mf
mp
136
sul G
f
(con sord.)
pp
p

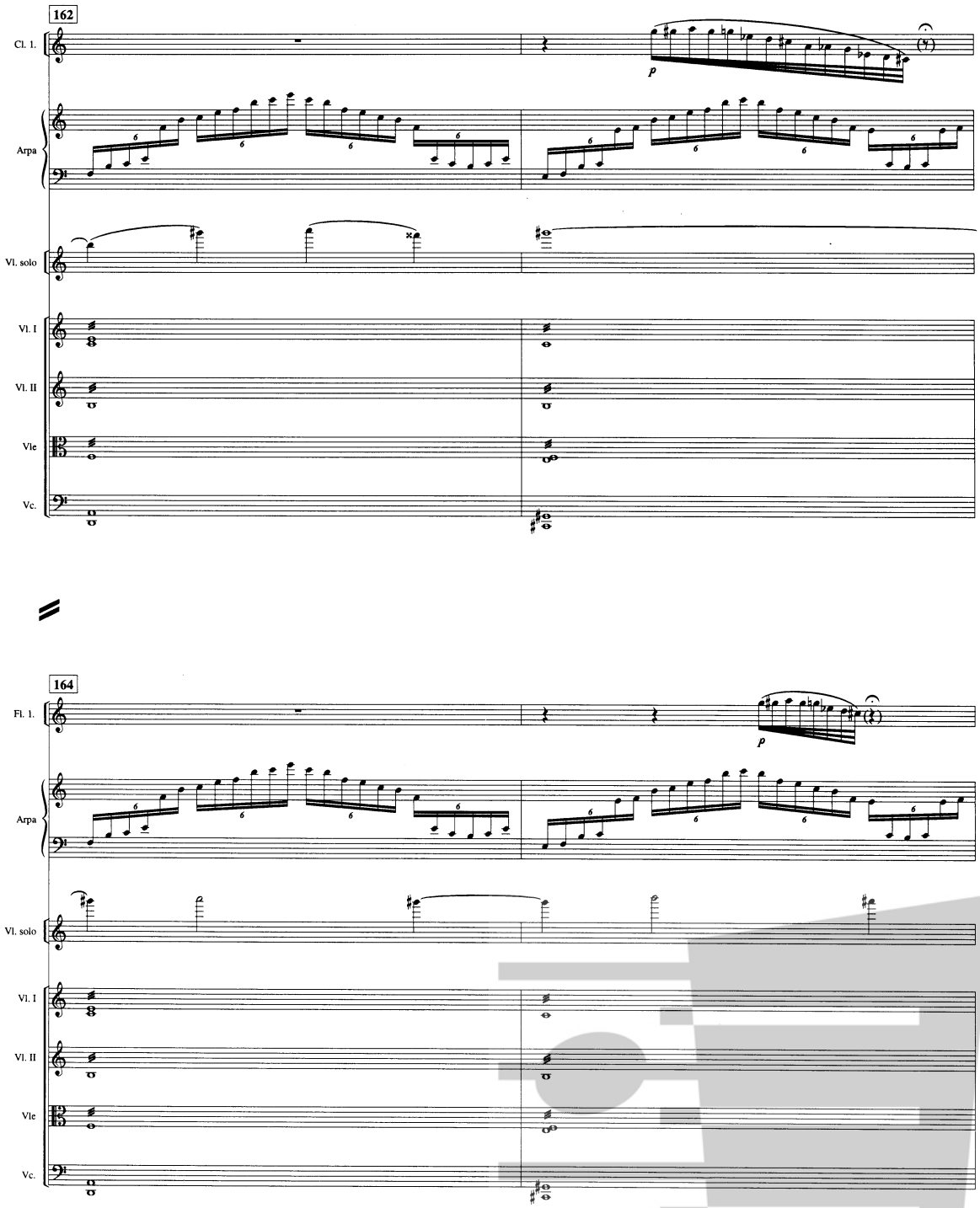

142
Cor. 1.
Cor. 3.,4.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
144
Cl. 1.
Cl. 2.
Cor. 1.
Cor. 3.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

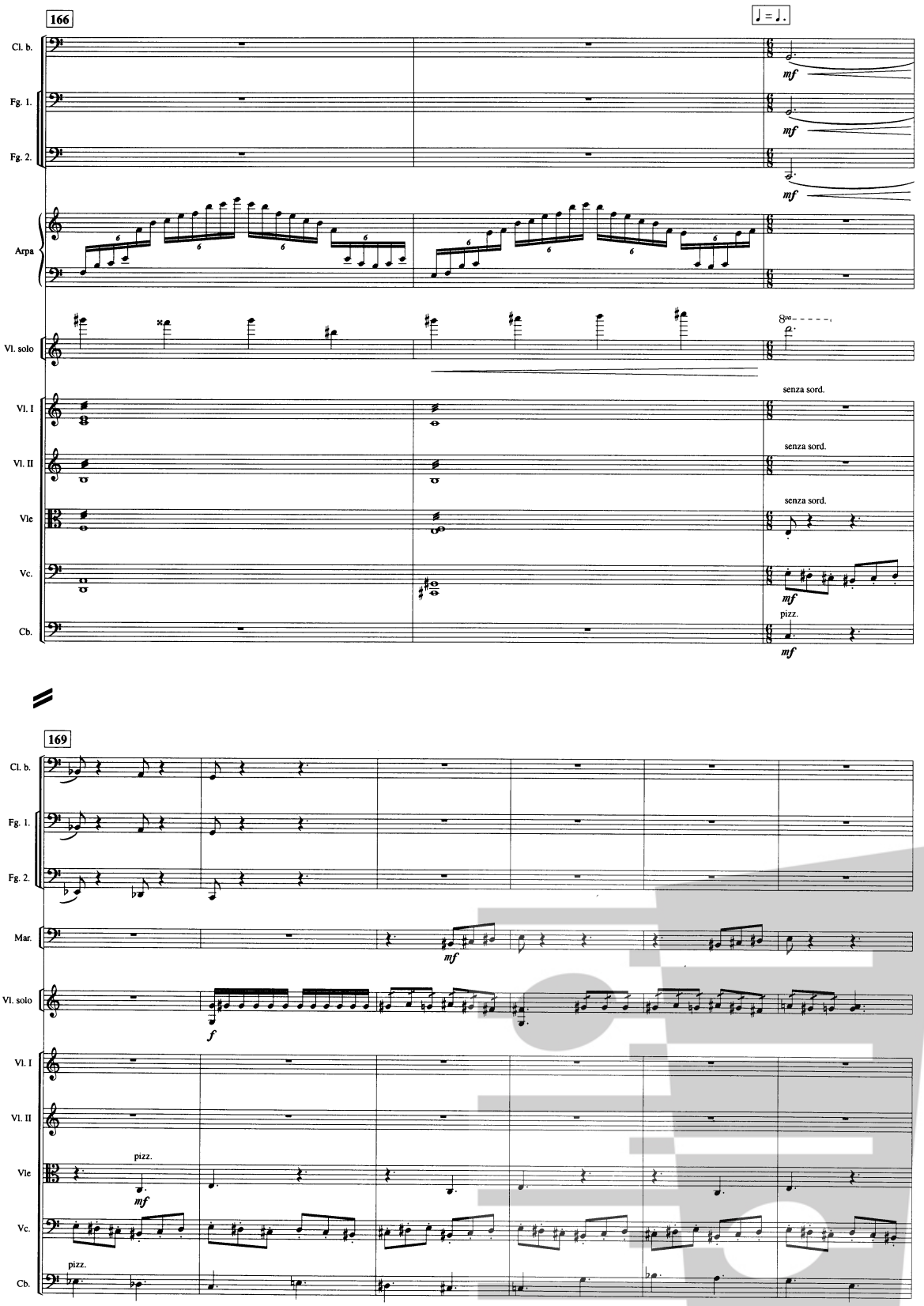

146
Cl. 1.
Cl. 2.
Cor. 1.
Cor. 3.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
148
Cl. 1.
Cl. 2.
Cor. 1.
Cor. 3.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

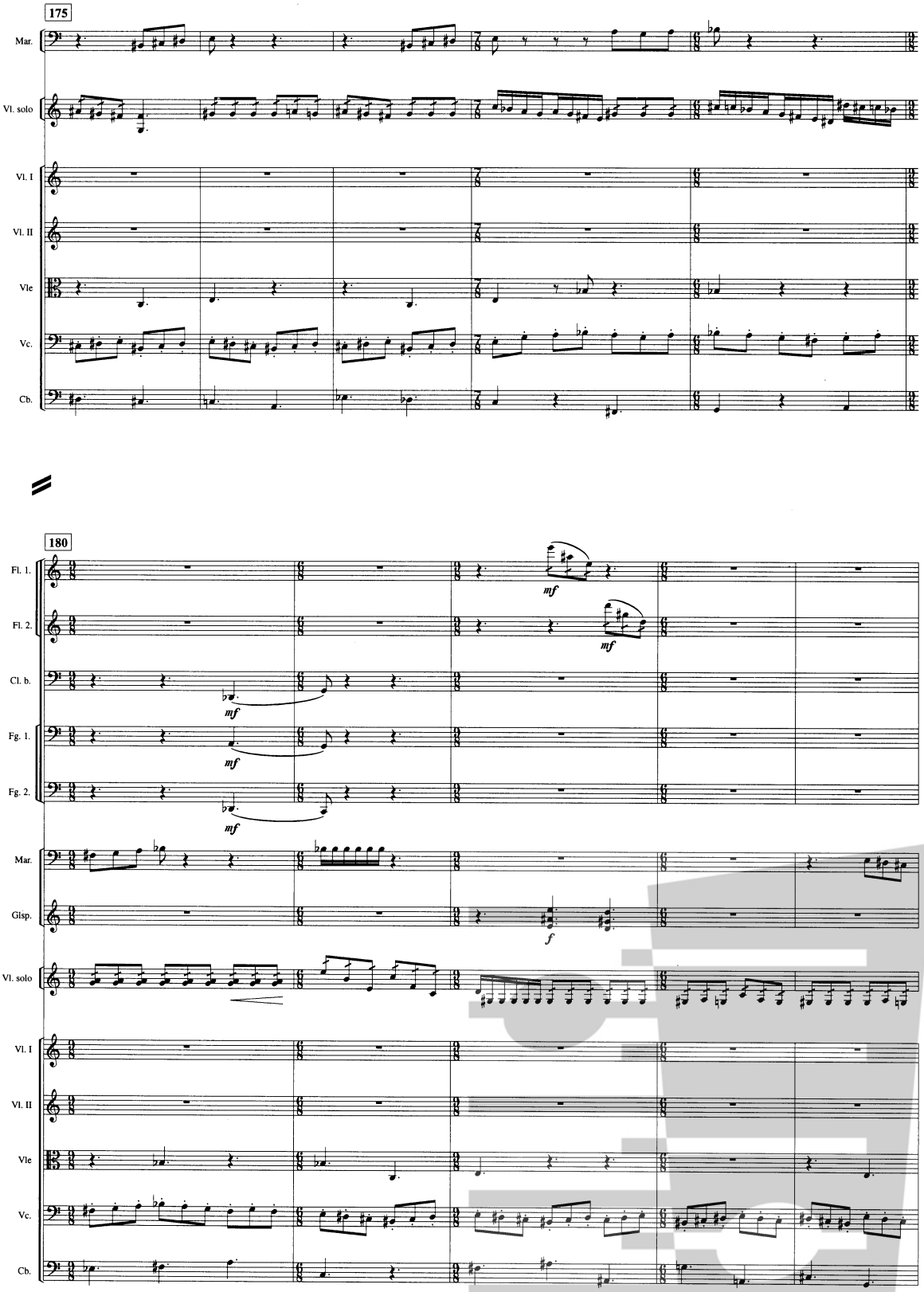

150
Cl. 1.
Cl. 2.
Cor. 1.
Cor. 3.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
mf
mf
152
Cl. 1.
Cl. 2.
Cor. 1.
Cor. 3.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

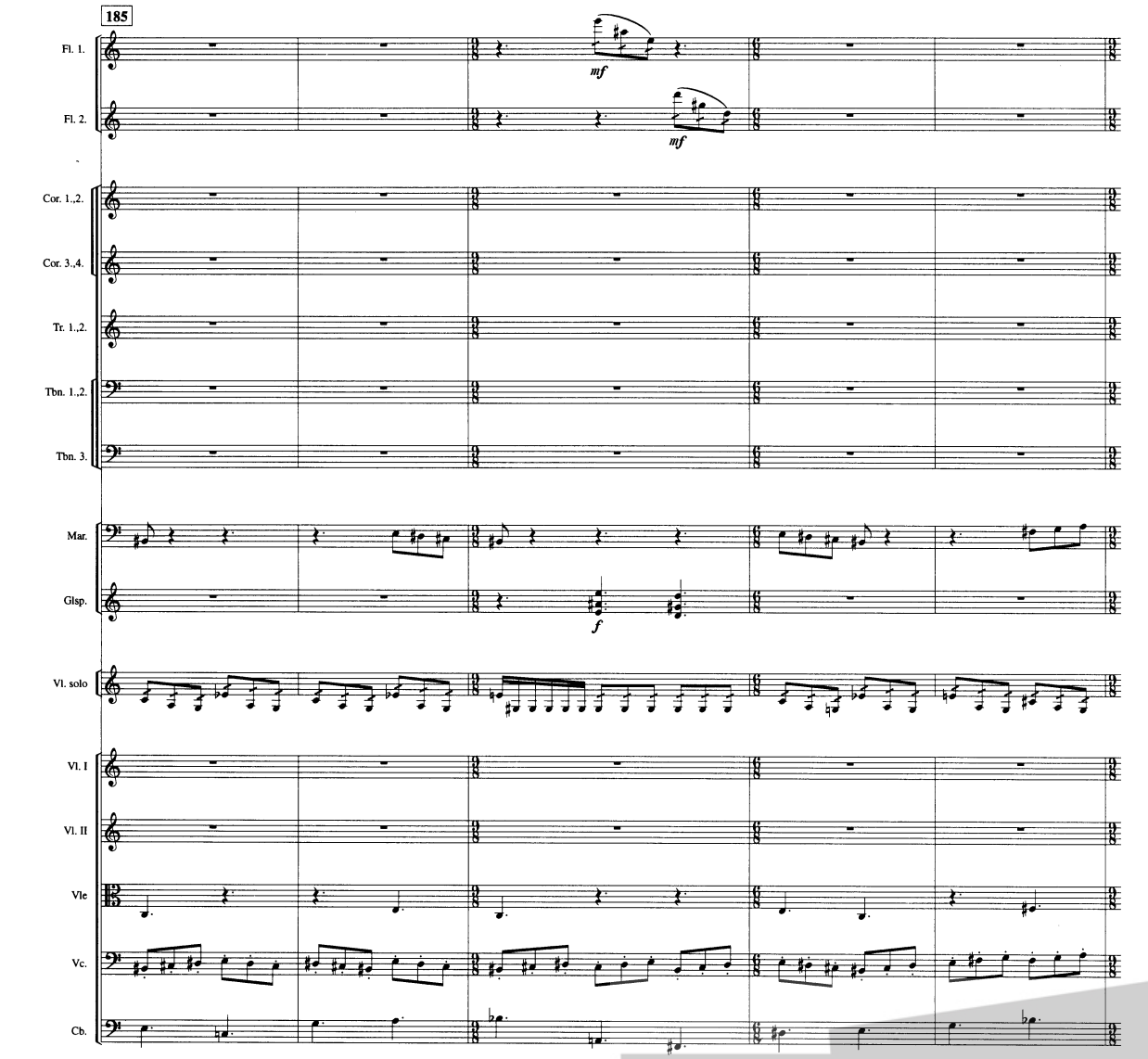

154
Cl. 1.
Cl. 2.
muta in Cl. basso
Cor. 1.
Cor. 3.
Tbn. 1.
Tbn. 3.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
156
Tbn. 1.
Tbn. 3.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

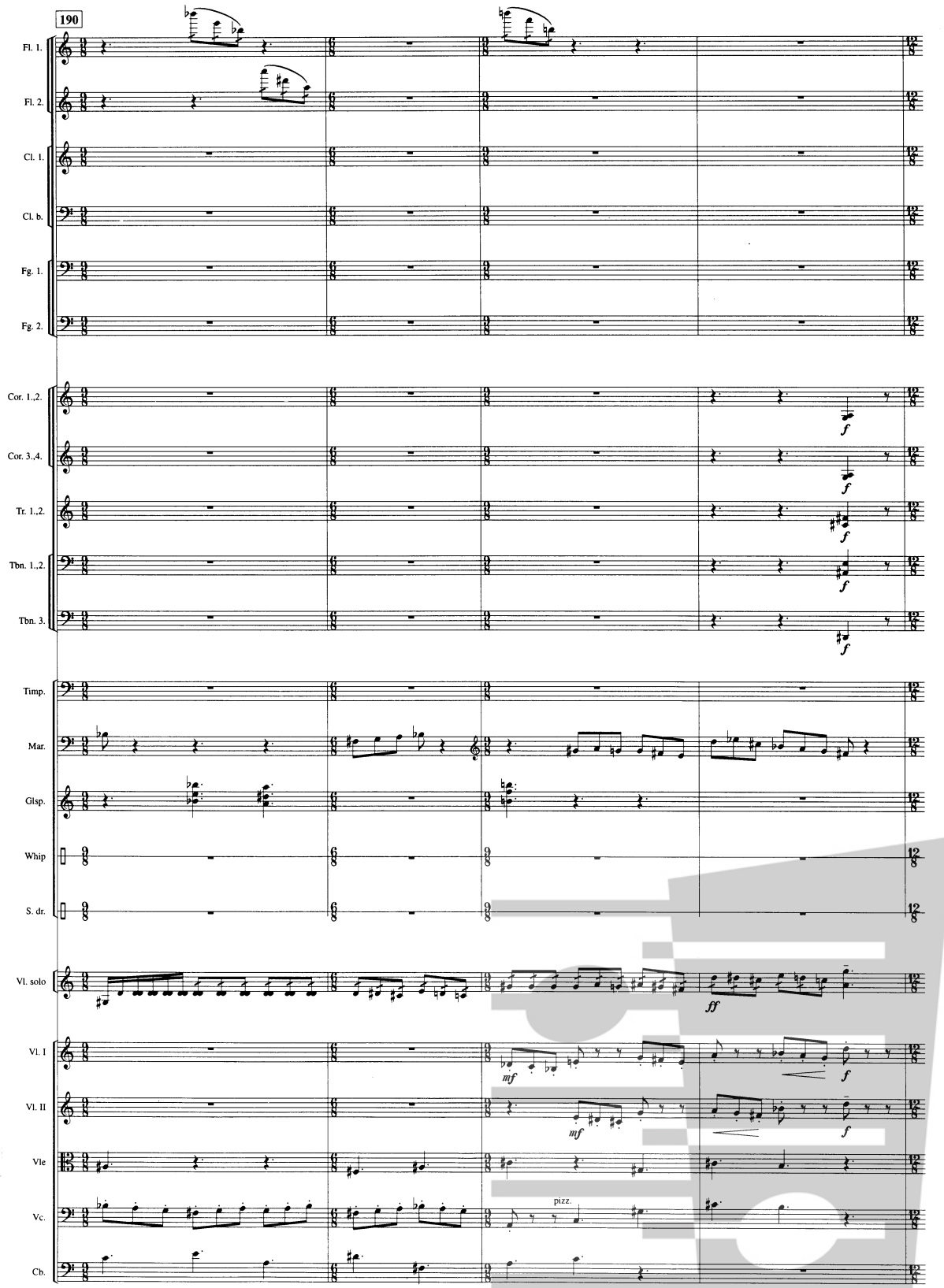

158
Tbn. 1.
Tbn. 3.
Mar.
Arpa
mf
Vl. solo
sub. p
Vl. I
con sord.
sub. pp
Vl. II
con sord.
sub. pp
Vle
con sord.
sub. pp
Vc.
con sord.
sub. pp
Cb.
160
Cl. 1.
solo
p
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.

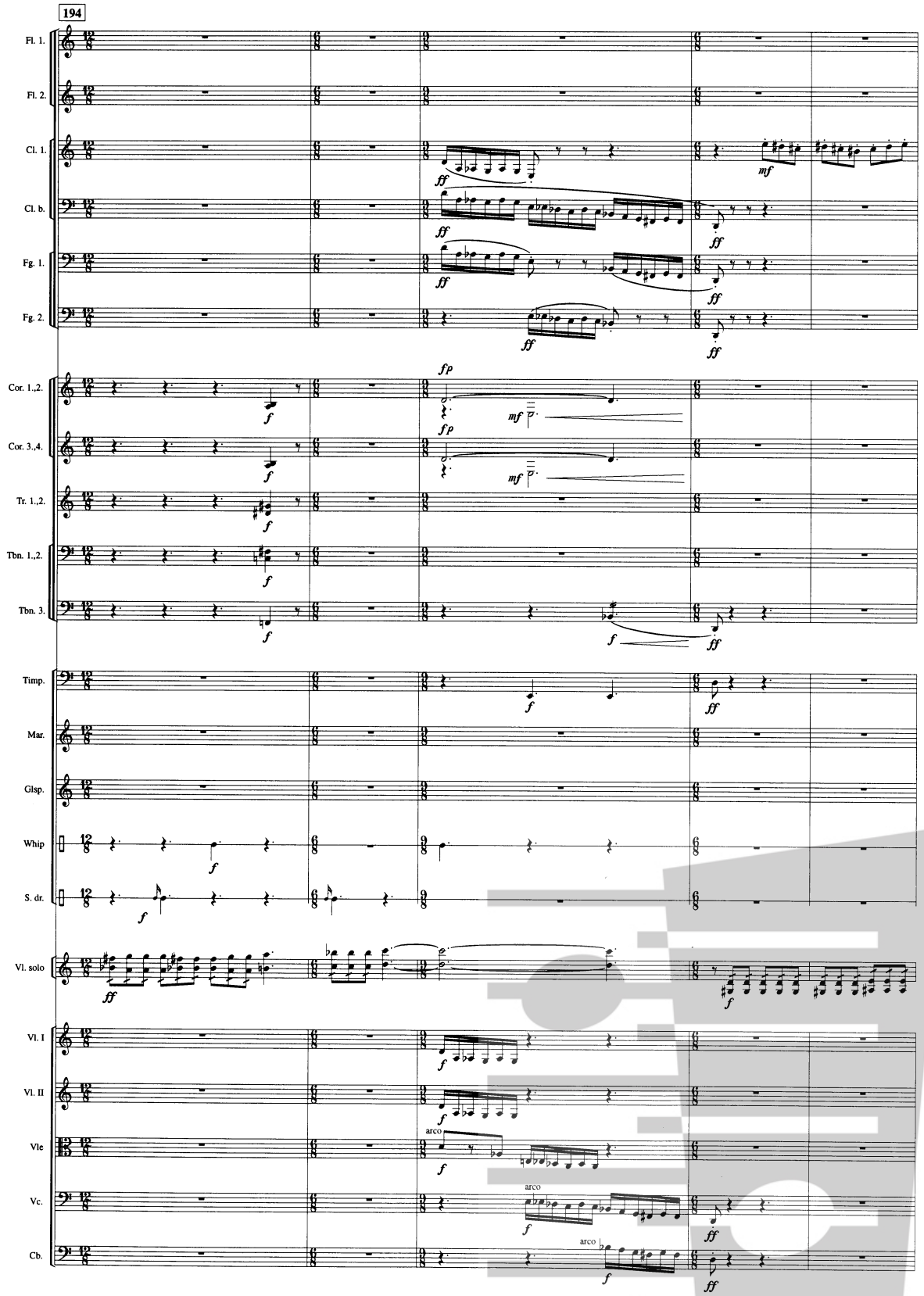

162
Cl. 1.
p
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
164
Fl. 1.
p
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.

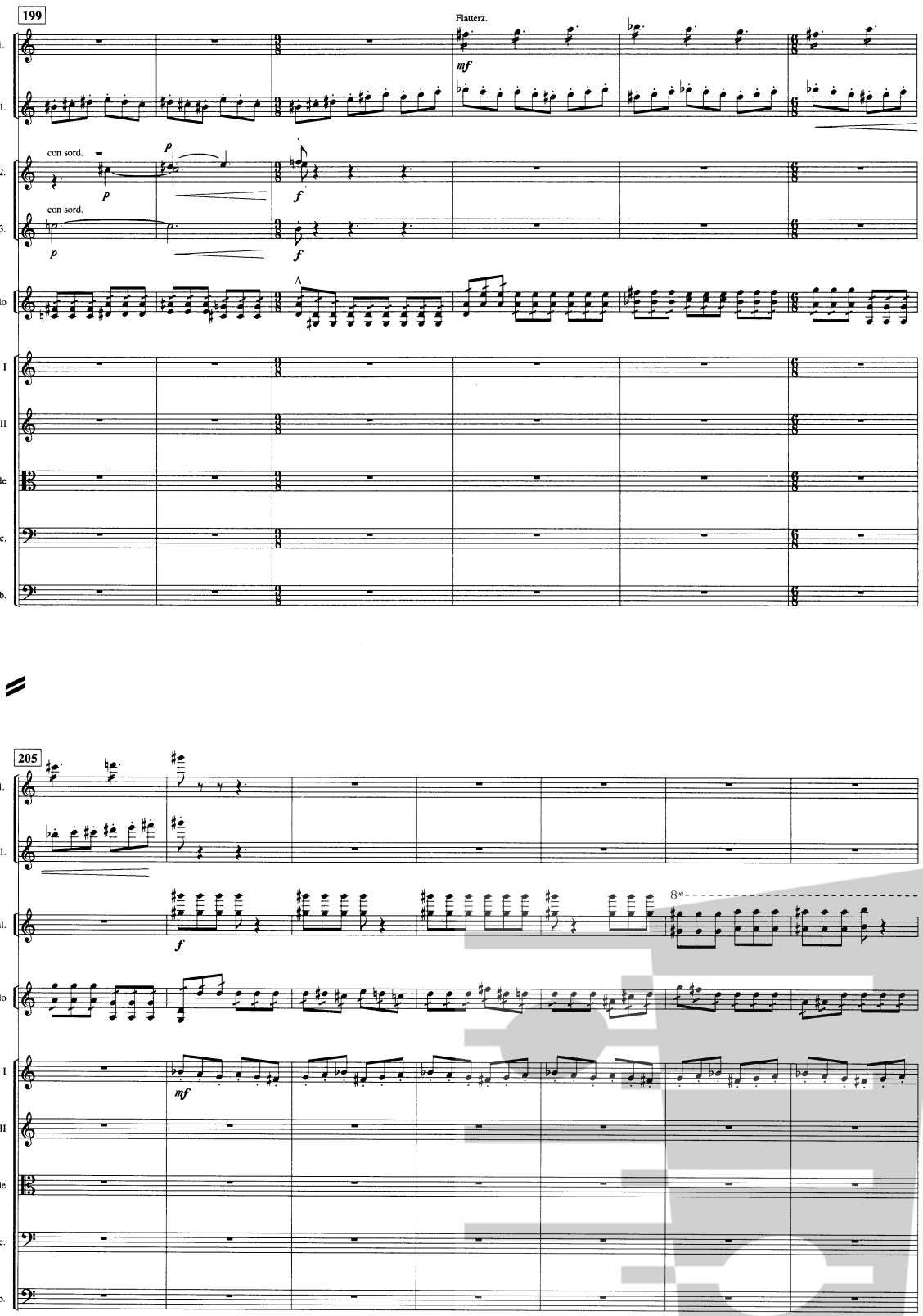

166
♩ = ♩.
Cl. b.
Fg. 1.
Fg. 2.
Arpa
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
mf
senza sord.
pizz.
169
Mar.
f

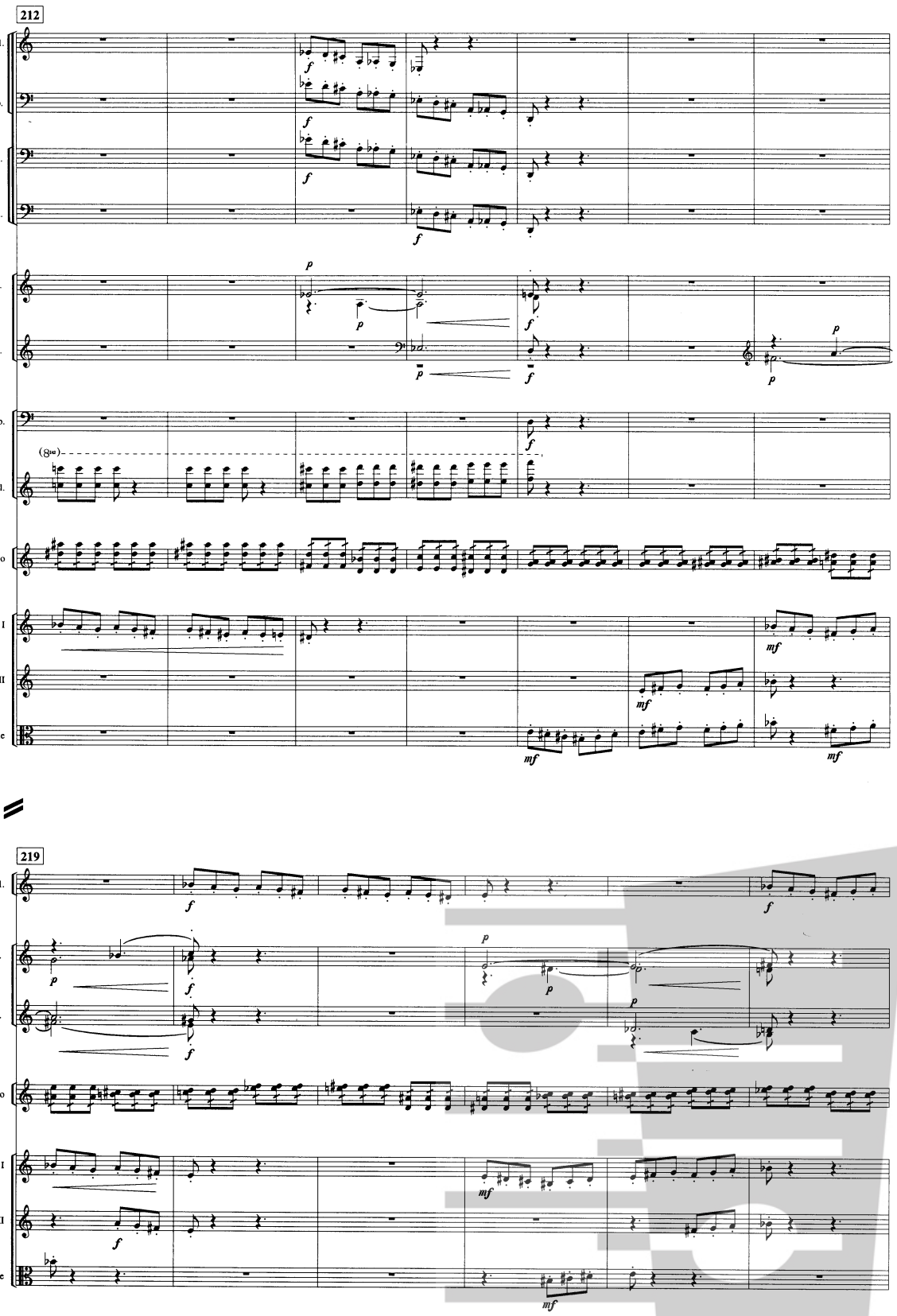

175
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
180
Fl. 1.
Fl. 2.
Cl. b.
Fg. 1.
Fg. 2.
Mar.
Glsp.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
mf
f

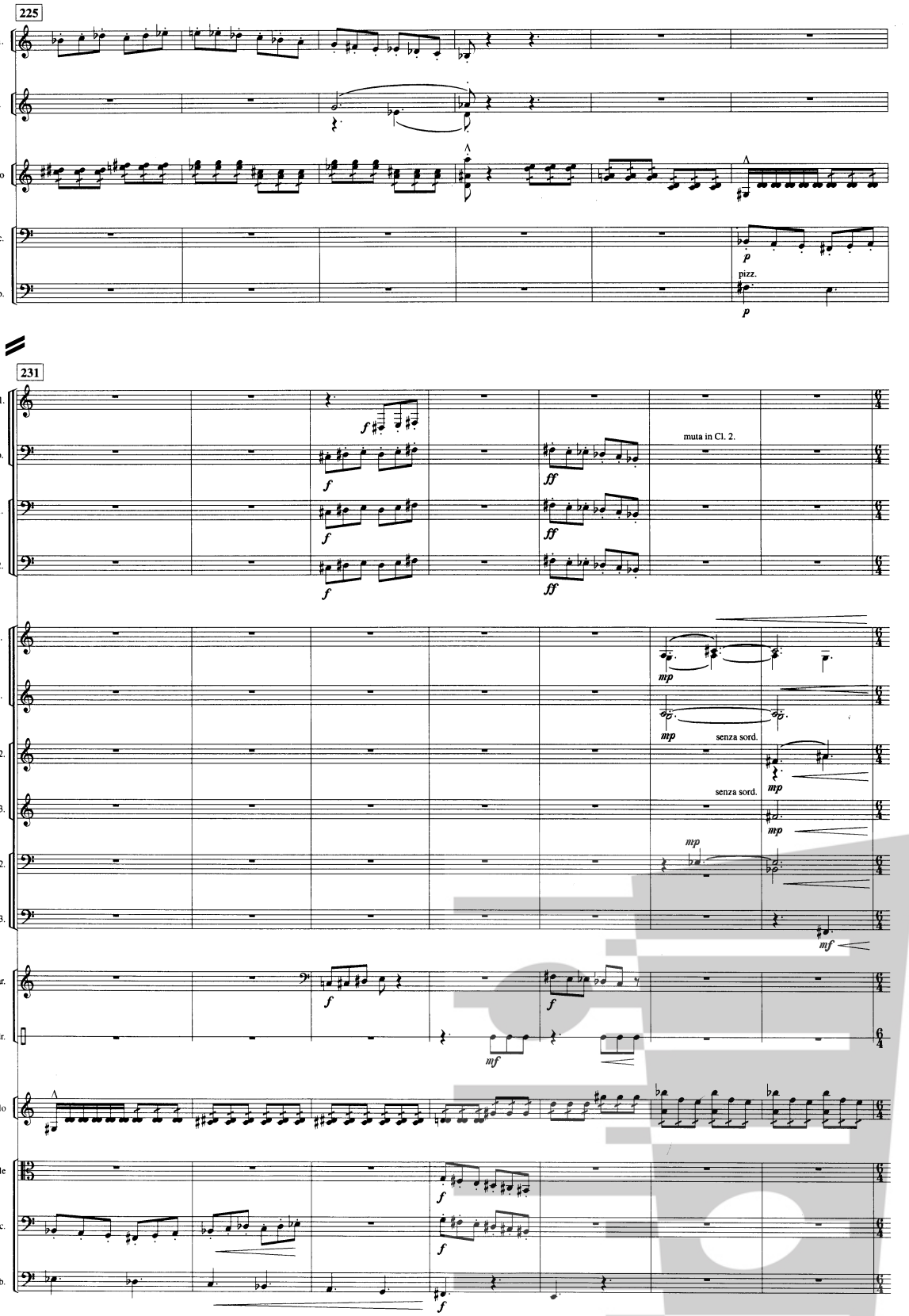

185
Fl. 1.
mf
Fl. 2.
mf
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tbn. 1.,2.
Tbn. 3.
Mar.
Glsp.
f
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

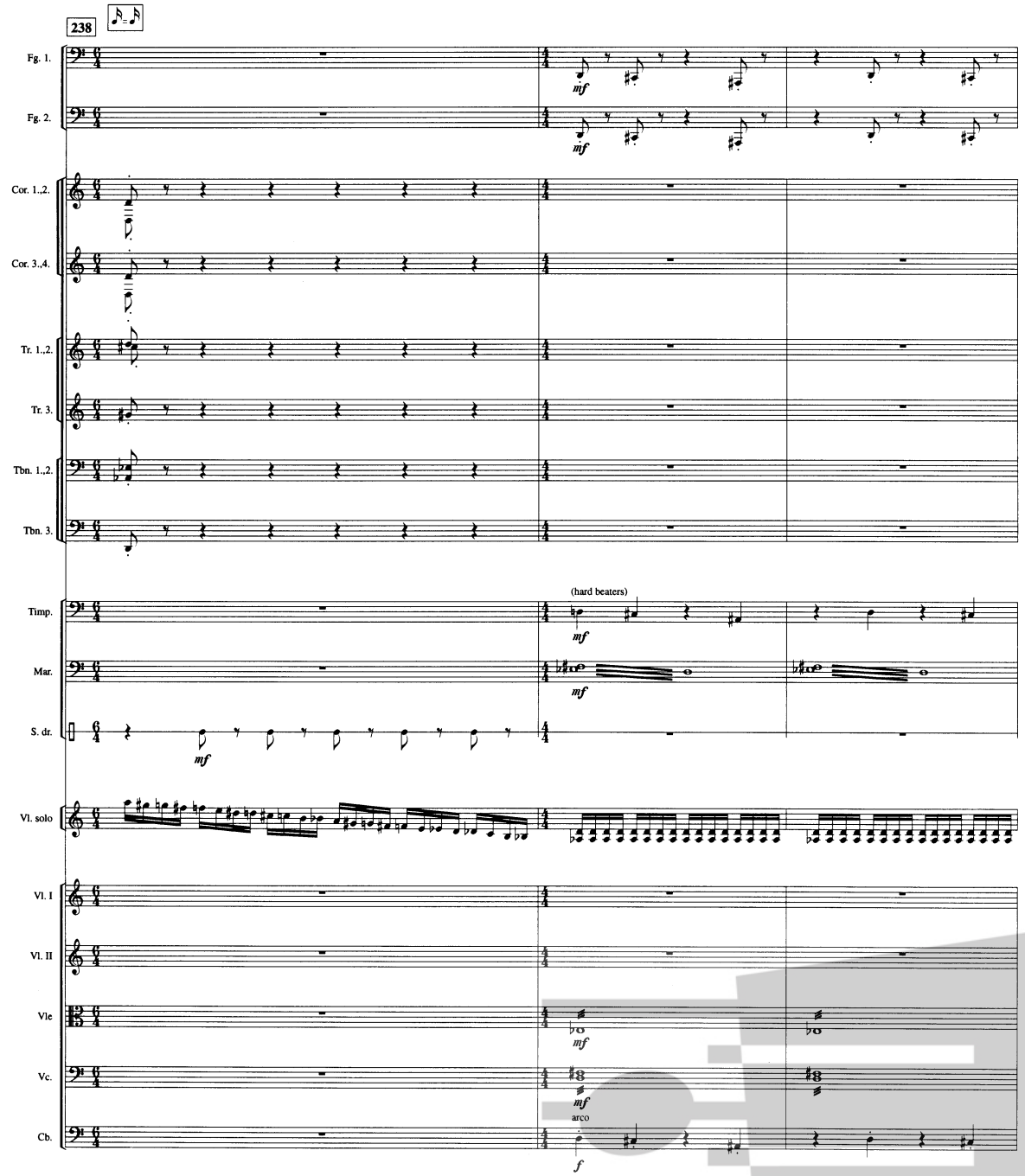

190
Fl. 1.
Fl. 2.
Cl. 1.
Cl. b.
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tbn. 1.,2.
Tbn. 3.
Timp.
Mar.
Glsp.
Whip
S. dr.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
f
mf
ff
pizz.

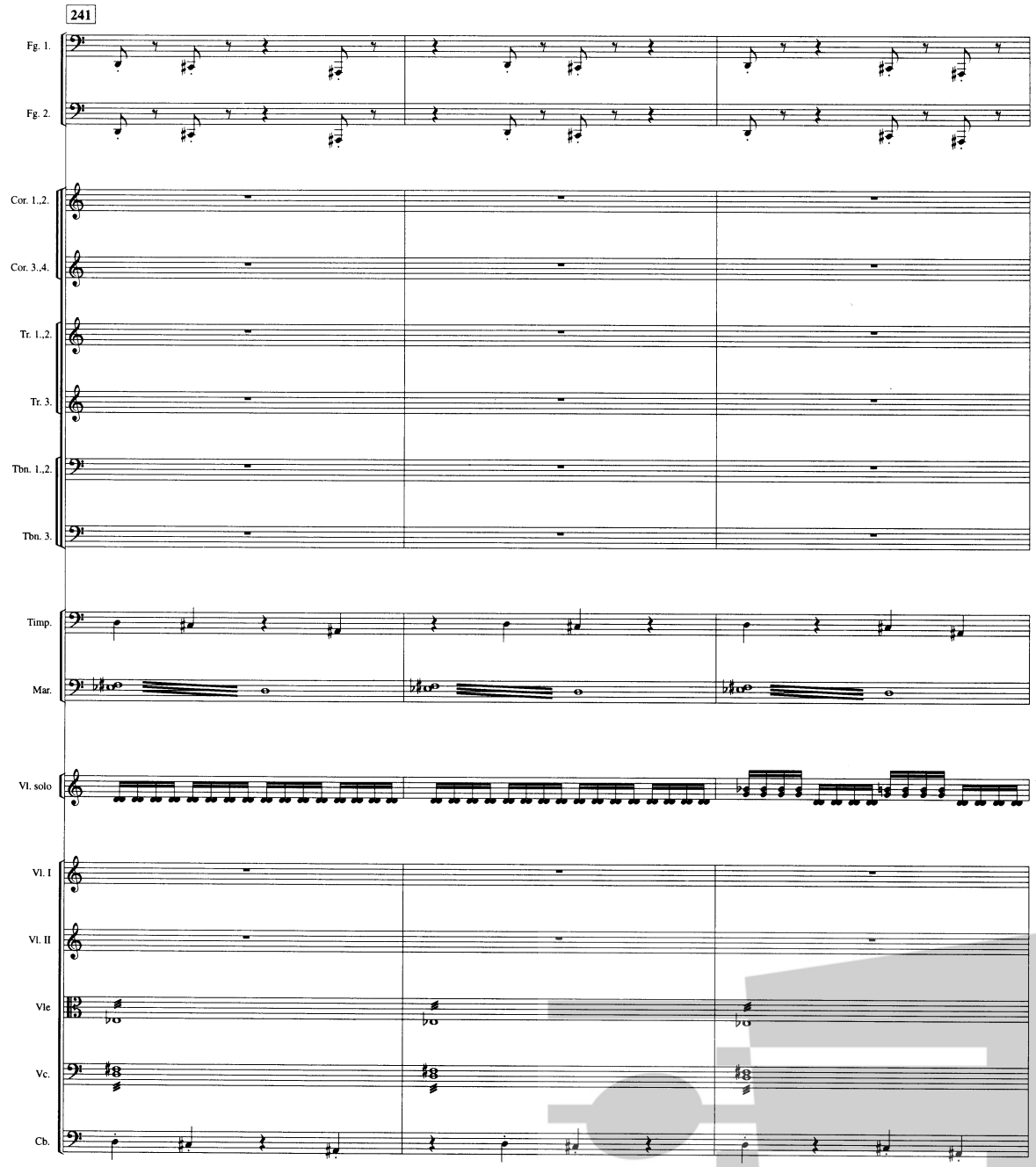

194
Fl. 1.
Fl. 2.
Cl. 1.
Cl. b.
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tbn. 1.,2.
Tbn. 3.
Timp.
Mar.
Glsp.
Whip
S. dr.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
arco

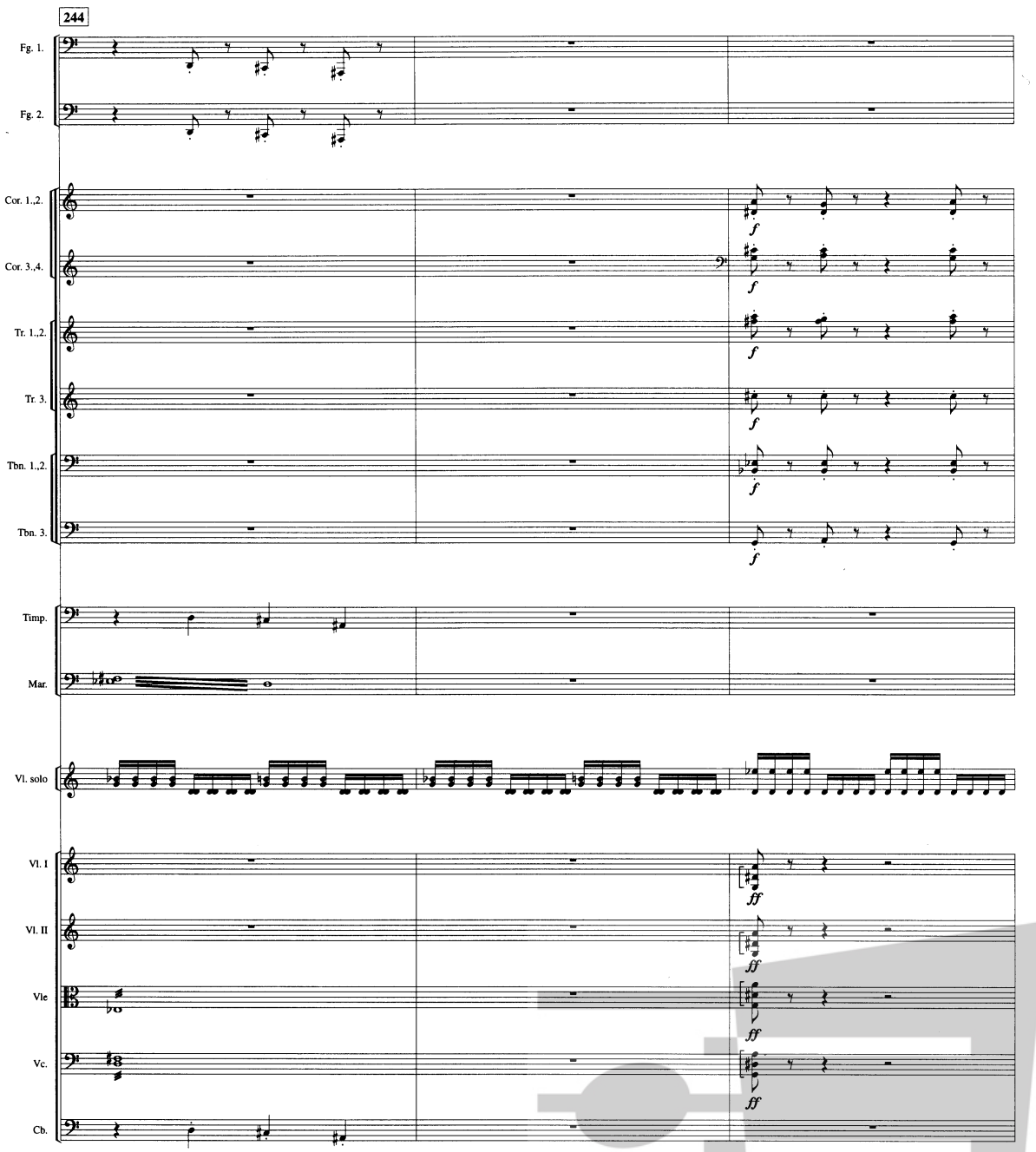

199
Flatterz.
Fl. 1.
Cl. 1.
Tr. 1.,2.
Tr. 3.
con sord.
con sord.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
205
Fl. 1.
Cl. 1.
Sil.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.

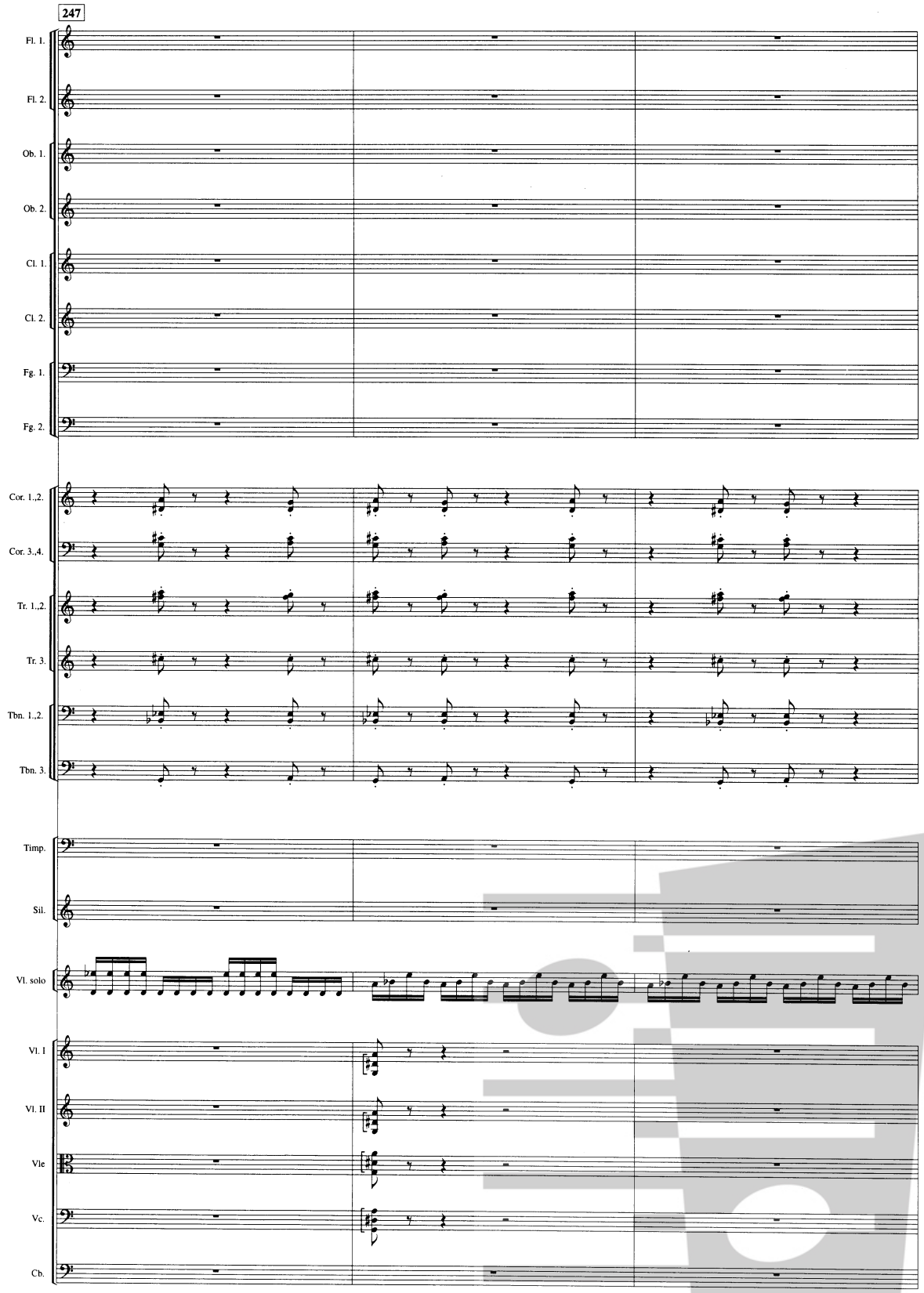

212
Cl. 1.
Cl. b.
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Timp.
Sil.
Vl. solo
Vl. I
Vl. II
Vle
219

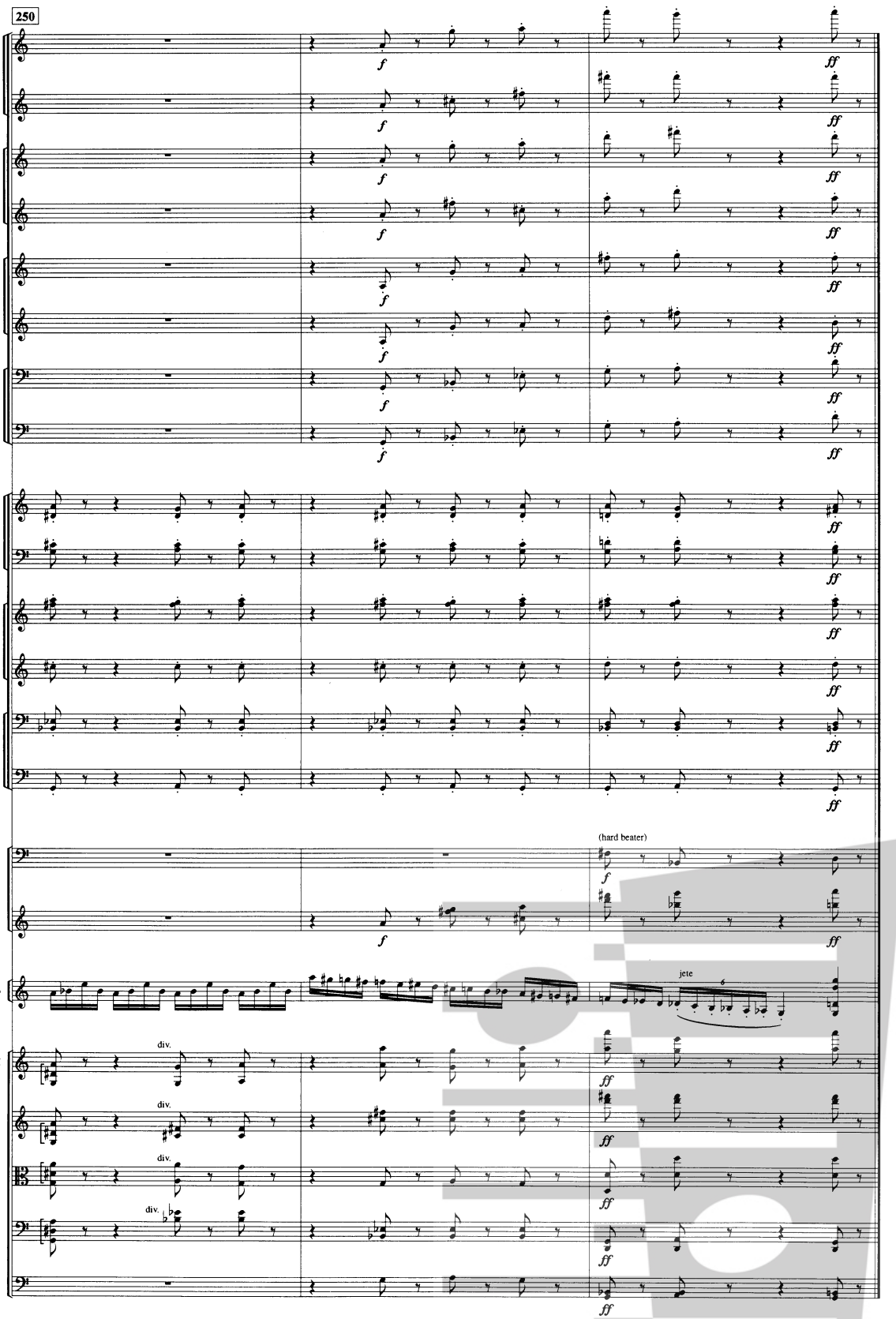

225
Cl. 1.
Cor. 1.,2.
Vl. solo
Vc.
Cb.
p
pizz.
p
231
Cl. 1.
Cl. b.
Fg. 1.
Fg. 2.
f
ff
muta in Cl. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
mp
senza sord.
mf
Mar.
S. dr.
Vl. solo
Vle
Vc.
Cb.


238
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Mar.
S. dr.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
mf
(hard beaters)
arco
f


241
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.


244
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Mar.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
f
ff


247
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Sil.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.


250
Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Fg. 1.
Fg. 2.
Cor. 1.,2.
Cor. 3.,4.
Tr. 1.,2.
Tr. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Sil.
Vl. solo
Vl. I
Vl. II
Vle
Vc.
Cb.
f
ff
(hard beater)
jete
6
div.